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General

THE ART OF THE ARMORER

December 7, 1967 — April 1, 1968

A loan exhibition of European arms and armor from the collections of
The Metropolitan Museum of Art, New York City,
The John Woodman Higgins Armory, Worcester, Massachusetts,
The Detroit Institute of Arts, Detroit, Michigan,
The Walters Art Gallery, Baltimore, Maryland,
Mr. and Mrs. Leopold Blumka, New York City,
Mr. Stephen V. Grancsay, New York City.

Flint Institute of Arts in the DeWaters Art Center □ 1120 E. Kearsley Street □ Flint, Michigan 48503

FOREWORD

Despite the techniques of mass production, there is a certain affinity between the workers in metal of the 15th, 16th, and 17th centuries and those of the 20th century — particularly of interest in the world's center of the automotive industry of which Flint is an important and historic part. Without the skill and ingenuity of the late Gothic and Renaissance metalsmiths, the world in a certain sense would have come to a stop, as it would today without the skills of the automotive workers. A knight in armor, whether jousting at the tournament or in battle, was as prominent a part of society in his day as are the fleets of cars, trucks, etc., in the world of today.

The engineering and artistic skills required in producing an etched steel harness, a swept-hilt rapier, or an inlaid wheellock rifle are akin to the engineers, die workers, and stylists in our auto industries. These earlier artists in iron and steel set standards which will always be an inspiration. Such exquisite craftsmanship in mankind's most essential metal is still a marvel today. Unlike painting and sculpture, the art of the armorer is ended. In his day the work of the master armorers was highly esteemed, and sought out by princes and the nobility. Because of this prestige, their work was often signed before the custom prevailed among painters and sculptors.

"THE ART OF THE ARMORER" is primarily a survey of arms and armor during the zenith of its production in Europe. It is made possible through the generous loans of The Metropolitan Museum of Art, New York City, The John Woodman Higgins Armory, Worcester, The Walters Art Gallery, Baltimore, and The Detroit Institute of Arts — as well as from private collections.

Fortunately for the art world, Stephen V. Grancsay, Curator Emeritus of Arms and Armor of The Metropolitan Museum is happily ignoring the age of retirement by many scholarly pursuits in this field in which he is an authority without peer. I am most grateful for his counsel in assembling the exhibition, for consenting to write the introduction to this catalogue, and for various loans from his private collection.

Words of appreciation are also due Dr. Helmut Nickel, Curator of Arms and Armor of the Metropolitan for his assistance in preparing the large number of loans from that august institution; to Mr. Allen D. Wassall for making possible the several suits of armor from Worcester's remarkable John Woodman Higgins Armory of which he is director; to Mr. Francis W. Robinson, The Detroit Institute of Art's Curator of Ancient and Medieval Art for preparing the way for the major loans from our neighboring museum; to Richard H. Randall, Jr., Director of The Walters Art Gallery, Baltimore, for several choice armor examples; and to Mr. and Mrs. Leopold Blumka, New York City, for their interest in lending a selection of powder flasks from their notable collections.

G. Stuart Hodge
Director

INTRODUCTION

Some time ago Dr. G. Stuart Hodge, Director of the Flint Institute of Arts, contacted me at the Metropolitan Museum of Art and expressed an interest in organizing a loan exhibition of arms and armor. He proposed a series of fine arms and armor for his principal exhibition of the year. His reason for planning a display of arms and armor was that such an exhibition of hand wrought iron and steel work provides the background for much of the modern metalwork that is manufactured in Flint. The artists who made such ironwork as the hinges of the doors of the Cathedral de Notre Dame in Paris were the predecessors and associates of the armorers who eventually developed their ingenious skill of forming articulated plates that appeared to be moulded over living limbs. The early armorers, we should recall, were the predecessors of the skilled designers and metal craftsmen who now make automobiles, jet planes and hundreds of other utilitarian streamlined products.

A knight and his armor were as inseparable as a man and his automobile are today. In a city like Flint where practical considerations in manufacturing are controlling, it is natural that there should be an interest in body armor. It is, of course, not too far-fetched a statement to say that the designing and manufacture of automobile bodies are related to early body armor. The design of automobile bodies changes frequently, and the same may be said of the body armor that was worn during the centuries. The armorer exercised great ingenuity in designing headpieces that enabled the wearer to see, breathe, hear and talk, and at the same time to afford satisfactory protection. The curved contours of the steel are not only graceful but they are also practical in diverting blows from sword, lance, or mace. Today in automobile body design effective contours, that are designed for pleasing effect as well as to reduce air resistance, are referred to as streamlining. In ancient armor the contours were not referred to as streamlined, but the streamlining is there. The craftsmanship in a suit of armor will fascinate those who enjoy studying design and function in objects useful for everyday life.

Visitors to the Flint Institute of Arts now can turn from tales of chivalry to their gallery in which trappings of knights are exhibited. Romance revellers may close their volume of Scott or Tasso to lose themselves among actual warrior princes of history, surrounded by tapestries picturing military scenes. Because the age of chivalry and the literature it

inspired belonged to the Middle Ages, many visitors to Museums associate extant armor with that period. Actually medieval armor is so rare that only a small fraction of the extant armor is as early as the fourteenth and fifteenth centuries. One of the outstanding medieval items in the present exhibition is a helmet (sallet) from the Walters Art Gallery. This long-tailed form of the sallet is the characteristic German headpiece of the last third of the fifteenth century, and it is frequently illustrated in contemporary art. At a comparatively late date it is worn by the knight in the famous print *Knight, Death and the Devil*, engraved in 1513 by Albrecht Dürer. The Walters sallet is notable for its elegant silhouette, the ovoid skull, with ridge of keel form with three round holes for attaching plume or crest holder, extending over the back of the neck in a fluent curve.

One has a more thorough appreciation of medieval armor when one is familiar with the methods used in modeling it. For example, the helmet under discussion, while extremely simple in outline, presents features that are not immediately obvious on casual examination. It represents above all how skillfully hard metal may be worked. Our helmet is made of billets of iron and steel welded together. The laminated material is of the best quality, for it has a surface that takes a finish as smooth as glass. The skull is forged from a single piece of metal, an important feature when one considers the vast difference in the degree of skill required to make the skull of a helmet in one or in two or more pieces. The one-piece type of headpiece was developed by the armorers only after a long period of experiments, and it was developed because a stronger type of helmet was needed to protect against the formidable weapons in use, i.e. stout pointed lances, heavy swords, crossbow bolts and maces like those in this exhibition. Much of the work in making a helmet is done cold over anvils, or stakes, of various forms suited to developing curved surfaces or ridges. One of the features of the sallet is the curved surface that, in addition to its pleasing effect, is of great practical value, for it caused the weapon to glance off, thus making the blow relatively ineffective.

The sixteenth and seventeenth centuries are well represented in this exhibition. Seven of the harnesses come from the John Woodman Higgins Armory. There is an outstanding example of Maximilian armor, named in modern times after the Emperor Maximilian I. Maximilian's chief expenses were for his arms and armor, in which he took great pride as being the most magnificent he could obtain. The characteristic feature of Maximilian armor is the surface decoration of parallel or almost parallel rows of fluting. Our armor bears the Nuremberg guild mark, and it has the added interest of etched bands that include among the motifs manual gestures suggesting the Neapolitan gestures of today. Much of the armor that has survived was worn in the military sport of jousting, the staging of which was a fine art. These military sports took place on festive occasions, such as a birth or a marriage, and distinguished artists were often called upon to design the equipment. A jousting harness that was made about 1535 also bears the Nuremberg

guild mark as well as the mark of Valentin Siebenbürger (c. 1510-1564). Siebenbürger worked in the house known as "Zum geharnischte Mann" still standing opposite Albrecht Dürer's house near the Burgtor. Armor of the quality of this harness is supremely rare, and is shown only in national museums. In contrast to the highly specialized jousting armor is a complete armor of outstanding merit that was made for Franz von Teuffenbach who participated in the conquest of Tunis by the Emperor Charles V in the year 1542. His heraldic arms are etched on the helmet, and the breastplate is etched with a knight in armor kneeling before a crucifix. The kneeling knight represents the original owner of the armor, whose name is also etched. The Teuffenbach armor is dated 1554. It bears the initials of the Innsbruck armorer Stefan Rormoser and the decoration is attributed to the Augsburg etcher, Hans Holzmann. The etchers of Augsburg and Nuremberg made of etched ornamentation a fine art and they were world renowned. Another historical harness, etched, blued and gilded, made in Augsburg in 1591, came from the workshop of Anton Peffenhauser, who was descended from a family of silversmiths and who was a neighbor of Desiderius Helmschmied, imperial armorer. This harness is one of twelve similar suits for foot combat that were ordered by the consort of Christian I (1560-1591), Elector of Saxony, to be presented to him on Christmas Day in 1591; he died, however, in September of that year, and this harness had remained in the state armory in Dresden until it was acquired by William Randolph Hearst. It now forms part of the gift of the Hearst Foundation to the Detroit Institute of Arts. In the exhibition is a child's corselet, of remarkable workmanship, that was also made by Peffenhauser. A French three-quarters armor of about 1635 is similar in style to the armor of Louis XIII in the Musée de l'Armée, Paris, and it was probably worn by an officer of the Royal Guard. A feature of this armor is the fine tailoring of the two breastplates, one of which fits neatly over the other. In the seventeenth century it was found desirable to wear two breastplates, one over the other, to protect the wearer from the large caliber firearms. The latest harness in the exhibition is an English (London) Pikeman's half-armor of about 1650. With the improvement in firearms and the consequent revision of military tactics, armor was gradually eliminated. So slow was the process of loading firearms that pikeman were intermingled with the musketeers to protect them from cavalry. The musketeer wore no armor, but trusted to the pikeman for protection.

The helmets include a burgonet worn by the Guard of Pope Julius III, a morion of the state guard of Christian II of Saxony, and a cabasset (shaped like the contemporary civilian velvet bonnet) that is etched with a motif that is similar to that which appears on a cabasset in the portrait of King Sebastian of Portugal at age 16 (1570), by Cristóvão de Morais, in the National Museum at Lisbon.

With the exception of several notable swords and firearms from the Detroit Institute of Arts, the weapons are lent by the Metropolitan Museum of Art. As armor was gradually dispensed with, and greater

skill was developed in the use of the sword, the hilt was made to protect the sword hand by various combinations of curved and connecting bars. The cup, which was often skillfully carved and pierced, is an admirable defense for the hand and is a development of the swept hilt. The dagger was used either as an offensive weapon or for parrying. The blade in the parrying dagger, which was used in the left hand, was highly specialized; it was so designed that it resisted severe shocks by impact with blades in all directions; had its metal been soft it would have been bent or cut; if too hard it would have broken like glass. Rigidity coupled with elasticity was gained by ridges and by zones of perforations as may be seen in a fine example from the Metropolitan Museum.

Medieval staff weapons played an important part in warfare; in the sixteenth century and later, staff weapons took a high position as an arm of ceremony. A glaive in this exhibition is etched with the arms of Louis II of Bourbon (1513-1582), Duc de Montpensier; a partisan, which is a type with symmetrical head, that was carried by infantry officers and members of body guards, is dated 1621 and is etched with medallions enclosing mottoes used in the Thirty Years' War.

Many distinguished artists have been interested in firearms and their accessories, for aside from their military use guns were employed in hunting by nobles who were great patrons of art. This explains why firearms were often richly decorated and hence find their way into collections of art. Cellini in his Autobiography wrote: "I had a straight fowling-piece made by my own hands; and (so bright was it) both within and without there was never seen a mirror like it." Again quoting Cellini: "Whilst I was speaking to him, His Excellency (Duke Alessandro de' Medici) was in his wardrobe, and was examining a wonderful fowling-piece that had been sent to him from Germany, which beautiful weapon, when he saw that I was looking at it with close attention, he put into my hands, saying that he knew very well how much I delighted in such things, and that in earnest of that which he had promised to do for me, I might take from his wardrobe any arquebuse to my taste except this one; for he knew very well that there were many there handsomer and as good. This offer I accepted and thanked him for." One of the wheellock guns from the Detroit Institute of Arts, of German workmanship, bears on both the barrel and stock the arms of the Medici Family surmounted by a Cardinal's hat. This gun was apparently made for Ferdinand I, Grand Duke of Tuscany (1549-1609), who was made a Cardinal at fourteen, but relinquished his cardinalate on succeeding his brother, Francis I, as Grand Duke of Tuscany in 1587, marrying Christine of Lorraine in 1589. It is reasonable to assume that the gun that came from the Hearst Foundation is as fine as the Medici guns that Cellini admired. Cellini also tells us in his boastful manner that he made with his own hands the finest gunpowder, in the composition of which he discovered the most valuable secrets that had ever been discovered by anyone up to his day. The fine-grained Cellini type of gunpowder was used to fill the ten powder flasks in the exhibition which come from

the private collection of the New York art dealer Leopold Blumka. These powder flasks supplement admirably the enriched firearms in the exhibition, they are of technical interest because of the various materials of which they are fashioned, and they are all skillfully made.

The more the visitor knows about the objects, the more the exhibition will be appreciated. The visitor is apt to show his keenest interest in practical matters that concern arms and armor rather than their artistic merit, which, of course, concerns a museum more nearly. Nevertheless, we admit that questions about the way in which armor was made and worn, and how primitive and puzzling guns were fired, have a legitimate interest. It is on this account that a motion picture that answers convincingly many of the frequently asked questions is to be shown during the exhibition. In addition to the arms and armor the exhibition includes a series of rubbings of brasses that represent knights wearing armor of the thirteenth and fourteenth centuries. There are also colored facsimiles of original tournament books, colored facsimiles of an early seventeenth century book showing the drill of the musket and pike, and a series of development charts showing how armor, elements of armor, and weapons (swords, daggers, staff weapons and firearms) changed during the centuries.

In organizing this exhibition Dr. Hodge was fortunate to obtain favorable action on his requests from several museums. The objects in the exhibition have excellent pedigrees for most of them were formerly in the collections of leading American students of art. We may mention William Randolph Hearst, John Woodman Higgins, Clarence H. Mackay, William Henry Riggs, Henry Walters, and Bashford Dean, who did much by collecting, writing, and lecturing to make the American public realize that the study of arms and armor is an important branch of the fine arts.

Stephen V. Grancsay

Curator Emeritus, Department of Arms & Armor

December 24, 1967 The Metropolitan Museum of Art

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December 24, 1967

CATALOG

* DENOTES ILLUSTRATION

1. SHIRT OF MAIL, EUROPEAN, 16th c.

Soldiers for some forty centuries have worn mail. It was always the characteristic armor of the East and was worn as early as Assyrian times. In the West, mail was used more or less continuously from Roman times. In the days of Richard Coeur de Lion (late 12th century) the vogue of mail was at its height, and it remained the chief knightly defense until late in the thirteenth century. The use of maces, military flails and war axes discouraged the use of yielding materials and reinforcing steel plates were added for protection against heavy blows. By 1400, suits composed entirely of plate armor were in use. Mail continued to be worn with plate armor as a supplementary defense.

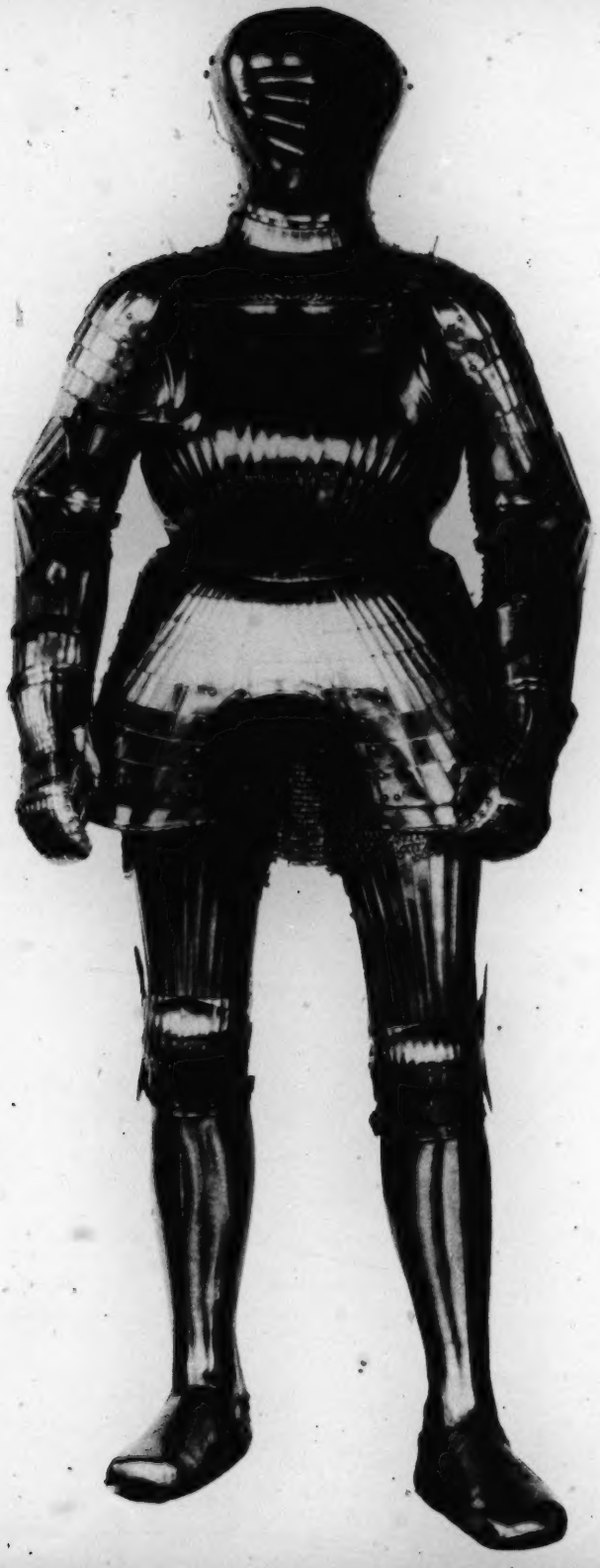
All links of flattened wire with triangular rivets.
Collections Herbert R. Bishop, Edward H. Litchfield.
Lent by Stephen V. Grancsay.

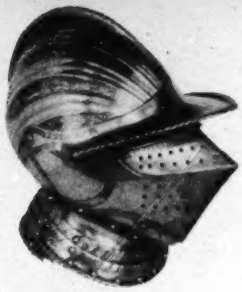
2.* MAXIMILIAN ARMOR, GERMAN (NUREMBERG) ca. 1515

The fluted style of armor first developed about the time of the High Renaissance (1500-1520) is known today as Maximilian because of its appearance during the reign of Emperor Maximilian I. Fluting not only added beauty, but also a glancing surface, and strength and rigidity without additional weight. German preference was for fluting with concave surfaces while workshops in Milan manufactured flutings with flat surfaces — the preferred style in Italy. Another feature of Maximilian armor is its silvery color obtained through a manganese alloy.

Radial flutings on this harness appear on the globose breastplate, skirt, on the back of the helmet, and on arm and leg sections. Protective "roped" edges adorn the breastplate as do brass-headed rivets over much of the suit.

Collection William Randolph Hearst
Lent by The Detroit Institute of Arts
56.125





3.* MAXIMILIAN ARMOR, GERMAN (NUREMBERG) 1525

Armor was custom-made for the individual knight. It also followed the costume of each period. European armor preceding Maximilian armor of the early 16th century is unequalled for its beauty and simplicity of lines. Such 15th century armor was unexcelled for strength and invulnerableness for both knight and horse. Unfortunately little remains today.

As armor developed throughout the 16th century the art of the armorer reached spectacular heights in engineering skill — and in the art of embossing, gilding, etching, etc. Decorative features, reflecting the opulence of the Renaissance became more dominant as armor headed toward its decline for use in war.

The flaring flutings of this suit alternate with etched bands of imaginative fauna and flora. A Nuremberg guild mark is stamped on backplate, right gauntlet, and on each elbow wing. A hinged lance rest is bolted on the right side of the breastplate. (*See also photograph of helmet.)

Collections Count Erbach, Clarence H. Mackay
Lent by The John Woodman Higgins Armory

2585

4.* JOUSTING ARMOR, GERMAN (NUREMBERG) 1535

The object in the most common German jousts, the Gestech, consisted in unhorsing and splintering of lances. The course was run in the open field without a barrier between the combatants. No leg armor was worn. The pine lance, twelve to fourteen feet long, was meant to be broken. It was carried on the heavy rest bolted to the breastplate.

This Stechzeug type jousting armor is of greatest rarity — the only one of such quality and authenticity to be found in America. Signed by its maker Valentin Siebenburger (ca. 1510-1564) on the right shoulder, the work was forged in a house still standing in Nuremberg opposite the house of Albrecht Durer whose drawings of this type of armor date from 1514.

The helm (23 lbs.) rested on the padded shoulders of the wearer and was firmly bolted to breastplate (16-1/3 lbs.) and backplate. Inner straps and webbing protected the wearer's head in case of a fall.

Collections Nuremberg Zeughaus, Count Erbach, Clarence H. MacKay
Lent by The John Woodman Higgins Armory 2580

5. ARMOR, SPANISH, 1540

An example of blued armor — both decorative and practical. The blueing, achieved by special firing, was a rust inhibitor.

Lent by The John Woodman Higgins Armory 2879

6.* ARMOR, GERMAN (AUGSBURG) 1554

This completely homogeneous harness was made for Franz von Teuffenbach whose heraldic arms are etched on the helmet. The date 1554 is found on breastplates, backplates, and left greave. The initials of the Innsbruck armorer Stefan Rormoser are stamped on the helmet, breastplates, and backplates. Renaissance style and elegance are apparent throughout the master armorer's work.

Renaissance ornamentation — grotesque birds and animals, cornucopias, putti, trophies, etc., are etched throughout. The breastplate includes a crucifix and a kneeling knight in armor with the inscription MISERERE MEI DOMINE.

Collections Clarence H. MacKay, Stephen V. Grancsay
Lent by The John Woodman Higgins Armory 2630

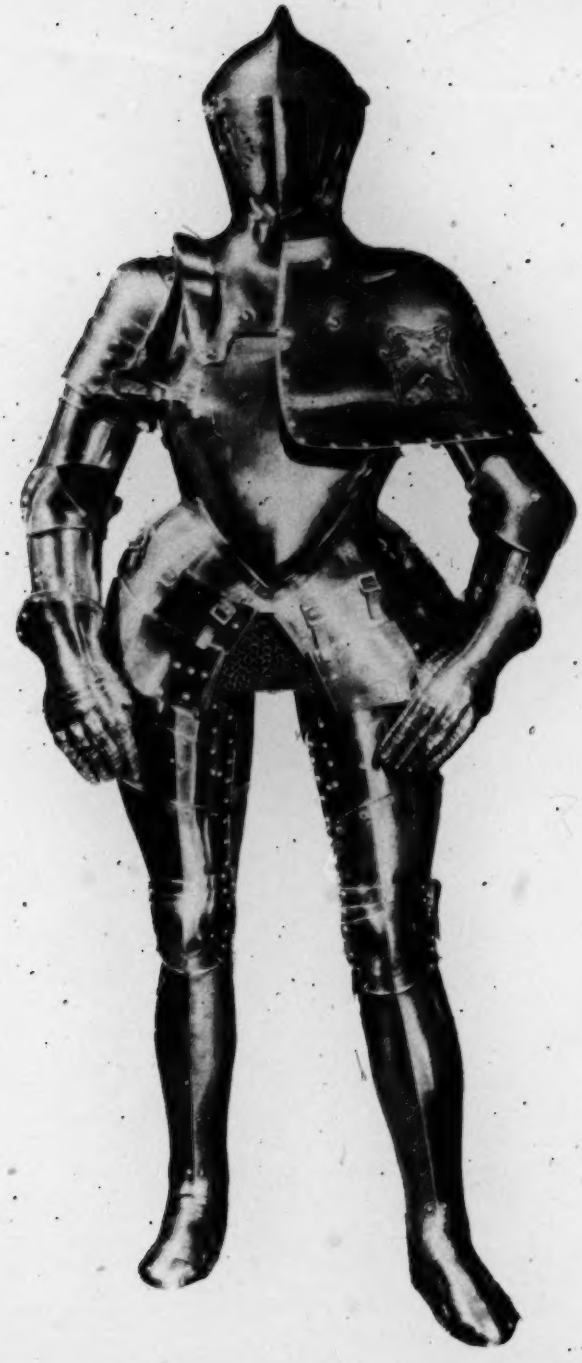
6.

Detail 6.

7.* THREE-QUARTERS ARMOR, ITALIAN, 1575

Referred to as "Pisan" armor because of its use in an annual military sport in Pisa — which continued until 1807, this type of harness was made in quantity in the late 16th century in Milan and Brescia for use by officers. The handsome bands of etching include leaf and trophy patterns and gilding. Although of simple form compared to the sumptuous armor of the period for royalty, etc., such Pisan harnesses were greatly enhanced by the rich clothing worn with the armor.

Collections Earl of Pembroke and Montgomery, Duveen Brothers
Lent by The JohnWoodman Higgins Armory

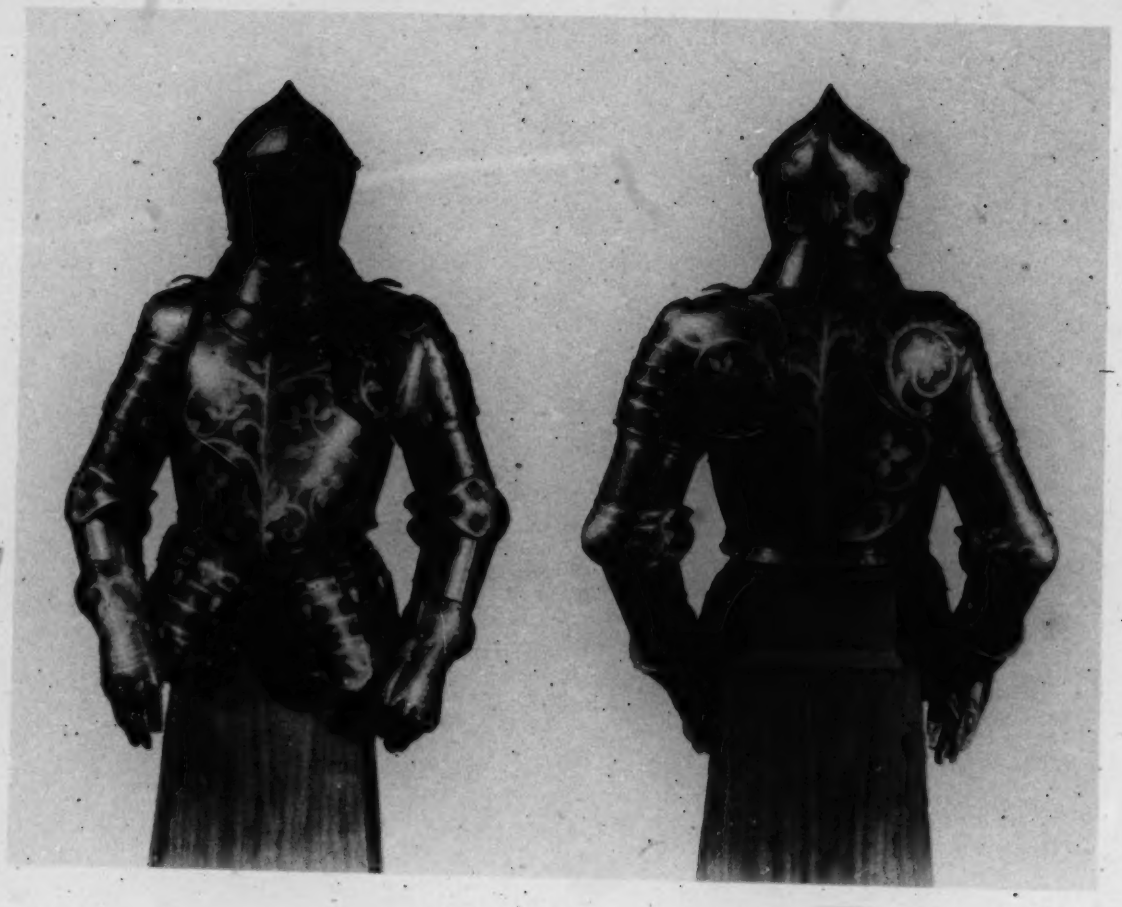


8.* JOUSTING ARMOR, GERMAN (AUGSBURG) ca. 1580

The Augsburg workshop of a celebrated artisan, who worked for kings and emperors, Anton Peffenhauser (1525-1603) is represented by this complete jousting harness. The suit is signed with A either for Anton or Augsburg — or both; the pine cone, emblem of Augsburg, appears on the principal plates. A massive cape over the left shoulder bears the coat-of-arms of the wearer, needful identification at the jousts — medieval and Renaissance equivalent of present-day sports contests.

The harness is one of ten suits of armor given to The Detroit Institute of Arts in 1953 by The Hearst Foundation — of which four are on loan to the present exhibition.

Collections Carrand and Spitzer,
William Randolph Hearst
Lent by The Detroit Institute of Arts
53.196



10.* HALF-ARMOR, GERMAN (AUGSBURG) 1591

By the late 16th century armor often became more and more embellished. This outstandingly beautiful suit is blued, etched, and gilded with foliate arabesques. The 1591 dating is precise because the noted Augsburg workshop of Anton Peffenhauser received a commission for twelve such suits for a Christmas day gift to Christian I, Elector of Saxony. The suits, never used, are found today in Dresden, Leningrad, London, New York, etc., — the present one being sold directly to Mr. Hearst by the Dresden Museum.

Collections Dresden Historical Museum,
William Randolph Hearst
Lent by The Detroit Institute of Arts
53.202

9.* JOUSTING ARMOR, GERMAN (SAXONY) ca. 1590

This harness is a remarkably outstanding type of tilting armor perfected in the court of the Electors of Saxony. Every surface of the unornamented massive plates is perfectly considered and executed for maximum protection of the knight at his favorite sport. One of a series of similar suits, the work is attributed to the court armorer, Wolf von Speyer of Annaberg.

The left side has reinforcing plates to take the brunt of the opponent's lance. These are securely bolted to breastplate and helmet for greatest security. Four heavy wing-nuts secure the helmet to the upper plates. A shield-like elbow defense adds protection to the upper arm. On the right side of the reinforcing bevor is a small hinged door, permitting the wearer more air during respites from the contests.

Collection William Randolph Hearst
Lent by The Detroit Institute of Arts
53.197

11.

11.* THREE-QUARTERS ARMOR, FRENCH, 1635

The double breastplates of the 17th century — protection against the development of large caliber firearms, are finely tailored in this harness. The blued steel plates are decorated with dentate edges and numerous rivets. The French kings, Francis I and Louis XIII, appear in well-known portraits by Clouet and Champaigne respectively in the many-lamed cuishes of this type, as does England's Earl of Warwick in a portrait by Van Dyck.

The helmet, and open faced burgonet with nose guard, still includes its original lining.

Lent by The John Woodman Higgins Armory

12. PIKEMAN'S ARMOR, ENGLISH (LONDON) 1650

Armor came into disuse with the improvement in firearms. Pikemen used armor of this type while musketeers abandoned it. These footsoldiers were intermingled so that during the slow reloading process the musketeers could be protected from the cavalry by the pikemen.

Armor of this type is familiar to Americans through schoolbook illustrations of 17th century American colonists. No armor appeared again in this country until the use of open steel helmets as protection against shrapnel in World Wars I and II. Quilted plastic jackets were devised as armor in the Korean war.

Lent by The John Woodman Higgins Armory

CHILD'S CORSELET, GERMAN, 1570

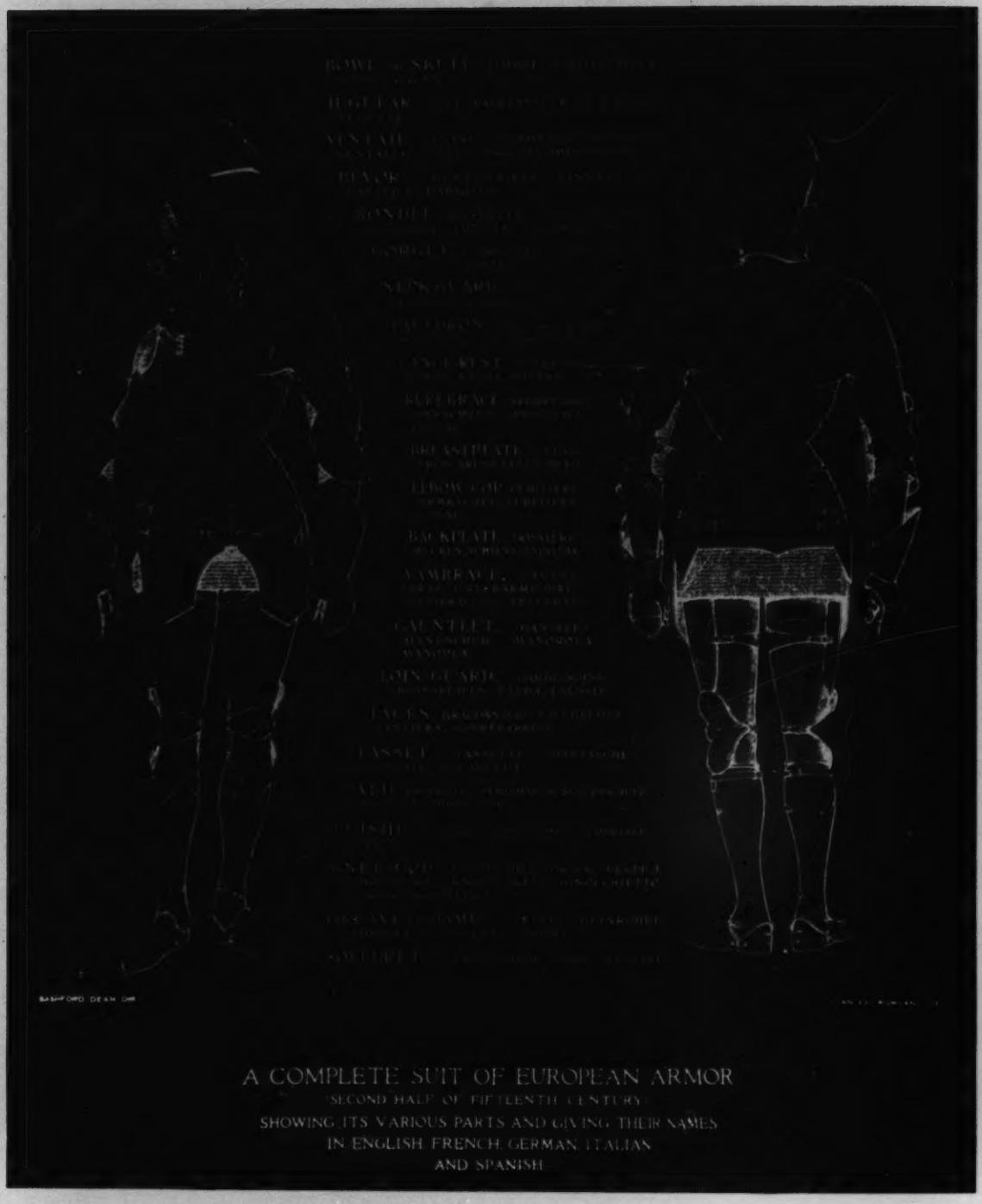
Boys became pages in the medieval and Renaissance periods attending the ladies and learning courtesy. At 14 they became esquires at which time they learned horsemanship and weaponry. At 21 they became eligible for knighthood. In the age of chivalry boys learned the symbols attached to each element of armor. The helmet represented Wisdom; the breastplate, Virtue; the backplate, Prudence; the shield, Mercy; the gauntlets, Friendship and the spur, Diligence.

Lent by The John Woodman Higgins Armory 1696

.* ARM DEFENSE, ITALIAN, ca. 1560

Embossed lion's mask on shoulder, etched and gilt decoration.
Length: 25-1/4".

Collections Guy Francis Laking, Henry Griffith Keasbey
Lent by The Walters Art Gallery 51.539

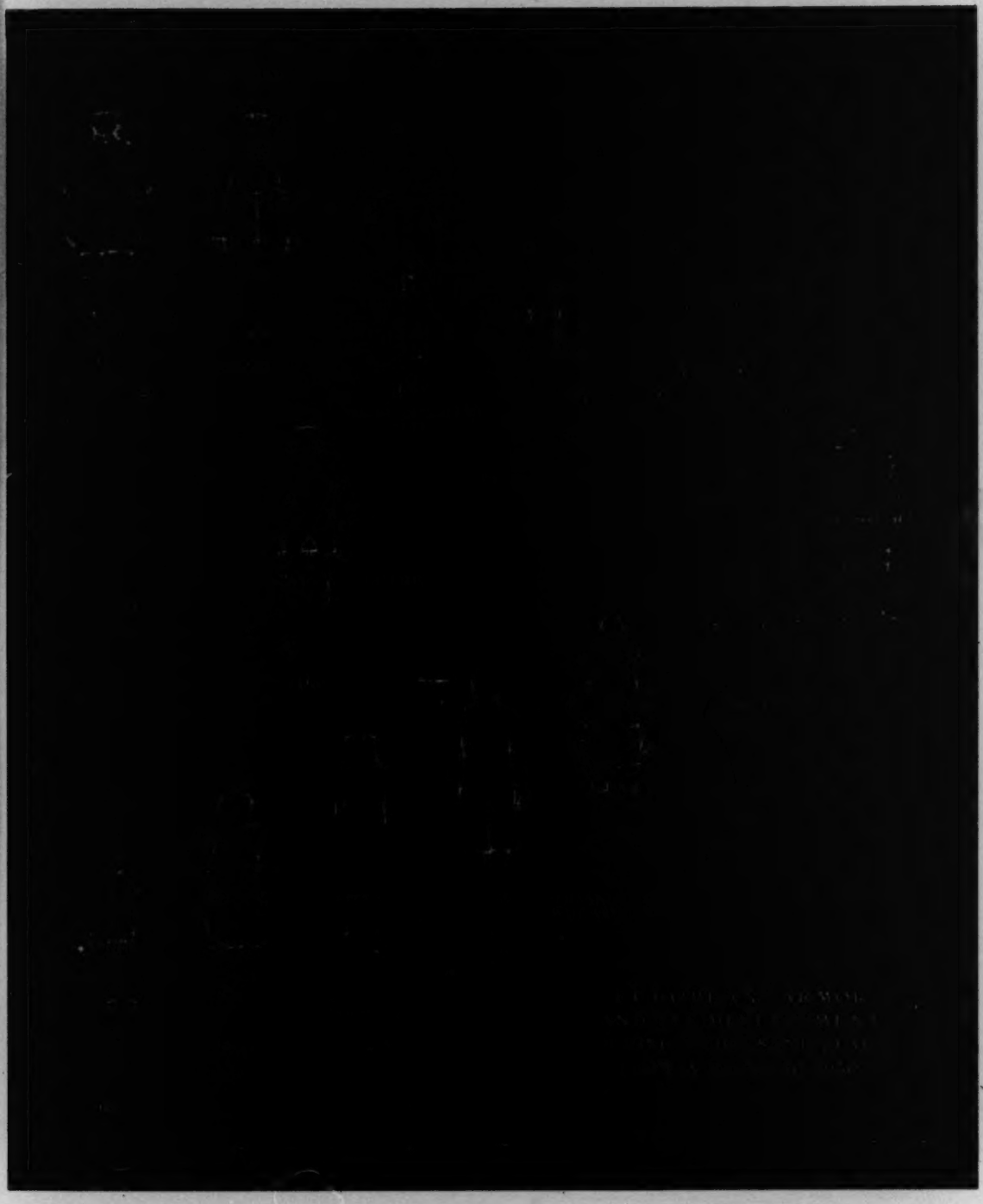


BASHFORD DEAN DIR

A COMPLETE SUIT OF EUROPEAN ARMOR

SECOND HALF OF FIFTEENTH CENTURY

SHOWING ITS VARIOUS PARTS AND GIVING THEIR NAMES
IN ENGLISH FRENCH GERMAN ITALIAN
AND SPANISH



15.* ROUND SHIELD, ITALIAN, 1550-1560

Steel. Border and fine radiating bands are etched with strapwork on a dotted ground. Cartouches enclose figures of Justice, Fortitude, Victory, Prudence and Temperance. Diameter 24".

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 14.25.736

16.* ROUND SHIELD, ITALIAN, ca. 1570

Steel. A blackened ground sets off etched designs of trophies, birds, musical instruments, warriors, portrait heads, etc. Diameter 22-1/2".

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 14.25.762

17.* BARBUTE, ITALIAN (Venetian) ca. 1465

Wrought in one piece of steel in the style of ancient Greek helmets; the T-shaped face opening was protected from glancing blows by a riveted steel band; on each side of bowl is stamped the armorer's mark — a star with a crown above. H. 10-1/2". Wt. 5 lbs. 8 oz.

Collection Henry G. Keasbey
Lent by The Metropolitan Museum of Art
Gift of George D. Pratt, 1925 25.188.20

18. PATE DEFENSE, ITALIAN (MILANESE) 1475

This helmet bears the mark of the Missaglia family, the best known Italian amorers of the 15th century. It was found in the ancient moat of Padua. The arrows (or bolts) of the period are added in the exact position indicated by the shattered metal.

Collections Bashford Dean, Clarence H. MacKay
Lent by The John Woodman Higgins Armory 2590

19.* ARMET-á-RONDELLE (ENGLISH?) ca. 1480

Steel. Bowl in one piece; visor and chin piece pivot but without a catch. The rondel (a restoration) acted as reinforcement to the junction of the plates at the base of skull.
H. 11-1/4". Wt. 5 lbs. 8 oz.

Lent by The Walters Art Gallery. 51.583

20.* VISORED SALLET, FRENCH (BURGUNDIAN?) ca. 1480

Polished steel. Wt. 4 lbs. 2 oz.

Collection Duc de Dino, Paris
Lent by The Metropolitan Museum of Art
Rogers Fund, 1904 04.3.227

21.* SALLET, GERMAN, ca. 1480

Steel. Probably from Innsbruck; related to the work of Georg Wagner. Holes at top remain for attachment of a crest and along the bottom for lining attachment.
H. 9" Wt. 4 lbs. 13 oz.

Collection Prince of Liechtenstein
Lent by The Walters Art Gallery 51.470

*** MAXIMILIAN HELMET, GERMAN, ca. 1510**

Steel. The close helmet has a roped comb and borders, fluted skull and bellows visor. H. 12" Wt. 5 lbs. 12 oz.

Lent by The Walters Art Gallery 51.465

*** CLOSE-HELMET, ITALIAN ca. 1510**

Steel. The Maximilian type bowl, with cabled crest is decorated with flutings and etched bands; the bellows type visor includes a projecting peg for raising it. The chin piece and nape plates are restorations. H. 11", W. 6-1/4 lbs.

Lent by The Metropolitan Museum of Art Gift of William H. Riggs, 1913 14.25.560

*** CLOSE-HELMET, GERMAN, ca. 1520**

Steel. The right side only has its complete bands of engraving on each side of each of the three cabled crests. H. 11-1/2", Wt. 6 lbs. 9 oz.

Lent by The Metropolitan Museum of Art Gift of William H. Riggs, 1913 14.25.554

25.* BURGONET, ITALIAN, ca. 1550

Steel, blued, etched, and gilded; bowl forged in one piece with high crest; medallion on each side of bowl encloses portrait of Pope Julius III surmounted by his emblem. Worn by Pope Julius' guard. H. 13", Wt. 3 lbs. 13 oz.

Collection Duc de Dino, Paris
Lent by The Metropolitan Museum of Art
Rogers Fund, 1904 04.3.222

26.* CLOSE-HELMET, ITALIAN, ca. 1560

Steel. The etched bands enclose trophies; traces of gilding remain. Peg on right side aided raising of visor. H. 12-1/2", Wt. 6 lbs. 12 oz.

Lent by The Metropolitan Museum of Art
Rogers Fund 1920 20.150.2

27.* CABASSET, ITALIAN, ca. 1570

Steel decorated with etched and gilded bands of strapwork on dotted ground. The form of the cabasset followed the contemporary velvet bonnet. H. 9-1/8", Wt. 4 lbs. 11 oz.

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 14.25.630

*** JOUSTING HELMET, ITALIAN, 16th c.**

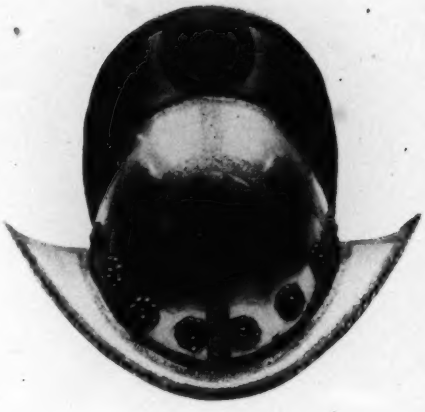
Polished steel. The threaded screw riveted at the center front is for the attachment of a reinforcing face defense. The pivoted bar on the right side is for holding the ventail and visor when raised. H. 13", Wt. 10 lbs. 5 oz.

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 14.25.548

*** MORION, GERMAN (SAXON), ca. 1600**

Steel, forged in one piece. Decorated with bands of etched and gilded foliate scrolls; medallions on each side contain the figures of Mucius Scaevola in one and Marcus Curtius in the other; the arms of Saxony appear on one side of the high comb, the crossed swords of the Archmarshalship of the Holy Roman Empire on the other.

Collection Royal Armory, Dresden
Lent By The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 14.25.639



CLOSED BURGONET, GERMAN, 17th c.

Polished steel. Sets of holes at the base of the bowl were used for lining laces. The long lobstertail form of nine plates comprises the neck defense. H. (finial to "tail") 21-1/2", Wt. 8 lbs. 13 oz.

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 14.25.527

HORSE EQUIPMENT

(Lent by The Metropolitan Museum of Art)

31.* CHANFRON, GERMAN, 1520

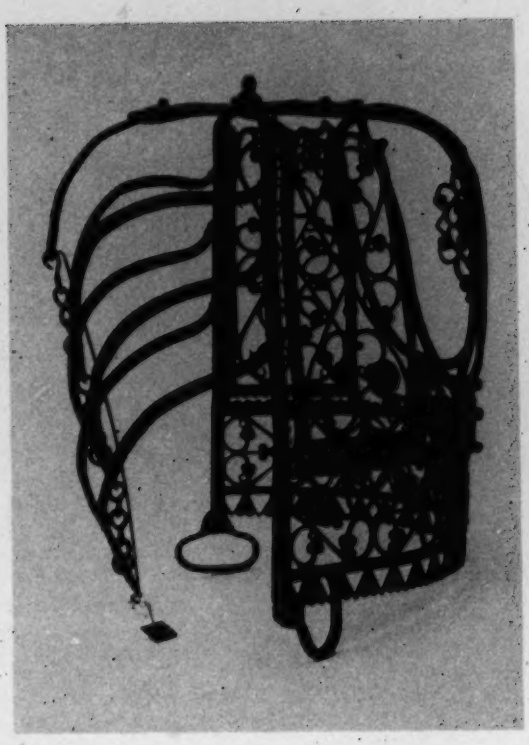
Steel face defense for horse
ornamented with rows of fluting.
H. 23", Wt. 3 lbs. 15 oz.

Gift of Prince Albrecht Radziwill, 1927
27.183.42

32.* CHANFRON, ITALIAN, ca. 1575

Steel face defense for horse, etched with bands of strapwork, alternate areas with trophies; traces of gilding.
H. 16", Wt. 2 lbs. 11 oz.

Gift of William H. Riggs, 1913 14.25.1658



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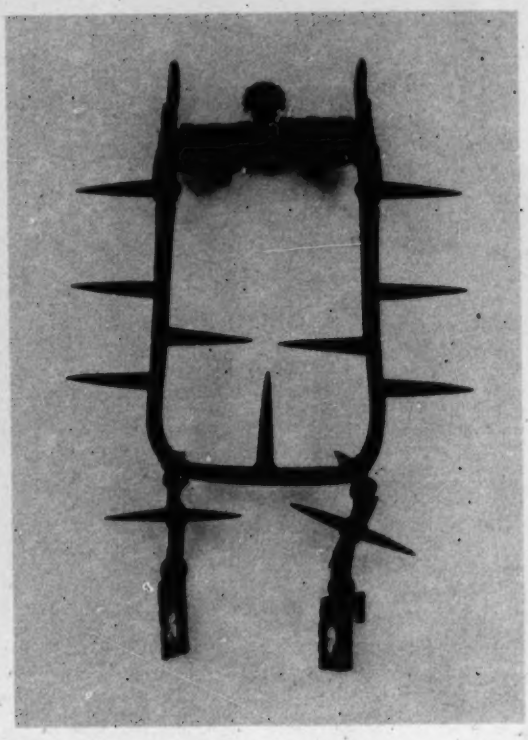


34.

33.* HORSE MUZZLE, GERMAN, 1567

Iron; front made of six pieces, pierced, chiseled with foliation, and gilded; in the forehead region is the date 1567.
H. 10-1/2", Wt. 2 lbs. 2 oz.

Collection Frédéric Spitzer
Gift of William H. Riggs, 1913 14.25.1683

34.* CURB BIT, FRENCH, 16th century

Iron, with russet surface.
W. 4-5/8", L. 12-1/2", Wt. 3 lbs. 6 oz.

Gift of William H. Riggs, 1913 14.25.1800

35.* CURB BIT, FRENCH, 17th century

Steel. Branches chiseled with foliation with traces of gilding; bosses of cast bronze gilded, pierced and chiseled with cherubs' heads and riveted to iron circular disc.

Gift of William H. Riggs, 1913 14.25.1810

35.

36.* CURB BIT, FRENCH, 17th century

Steel, decorated with moulded and chiseled patterns. W. 5-3/4", L. 9-3/4", Wt. 1 lb. 9 oz.

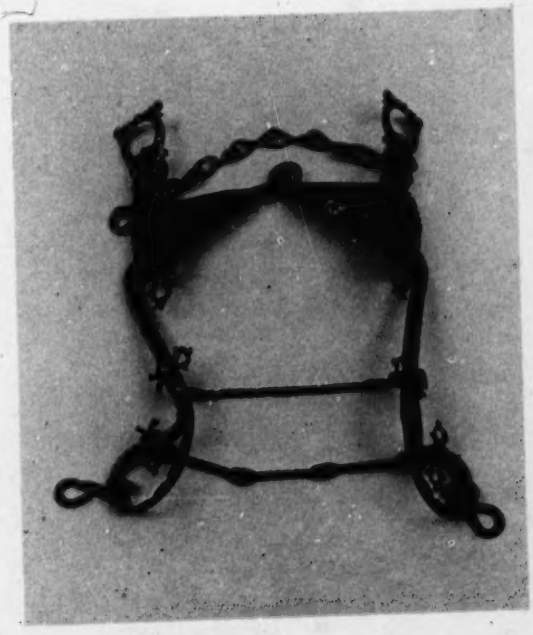
Gift of William H. Riggs, 1913 25.135.79

37. STIRRUPS, FRENCH, 16th century

Steel, decorated with incised lines and horizontal raised bands. H. of arch 4-3/8". Wt. 15 oz. each.

Gift of William H. Riggs, 1913 14.25.1751

36.



38. ROWEL SPUR, GERMAN, 15th century

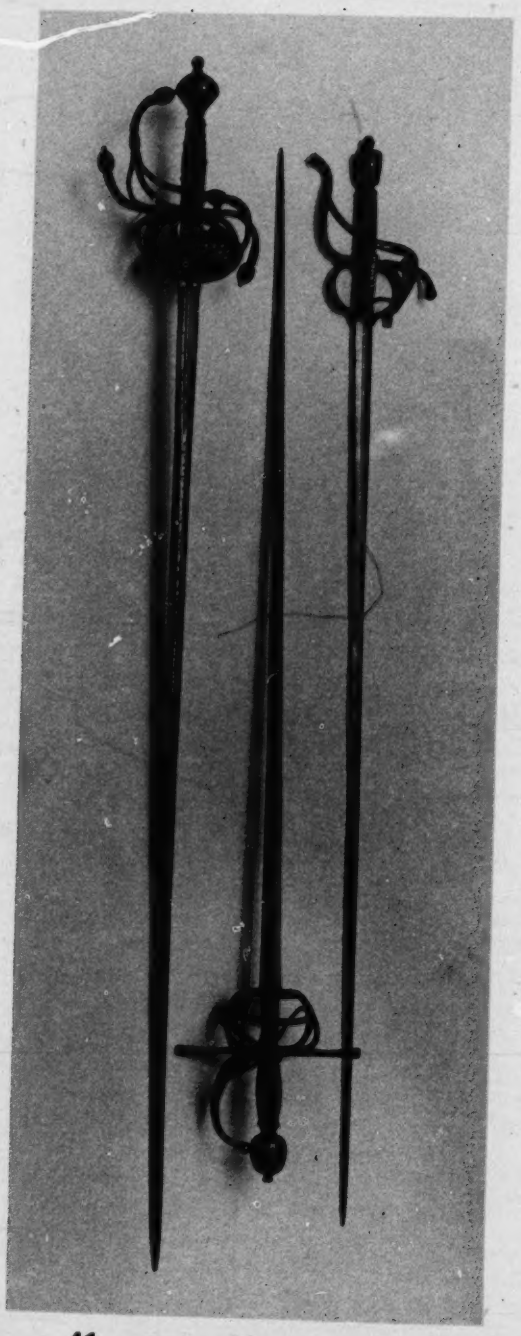
Steel. Heel band decorated with incised lines and perforations, upper edge corded. L. 7-1/4", Wt. 5 oz.

Dick Fund, 1942 42.50.278

39. ROWELL SPURS, FRENCH, ca. 1600

Iron, gilded. L. 4-7/8". Wt. 2-1/2 oz. each.

Gift of William H. Riggs, 1913 14.25.1725



41. 40. 43.

40.* SWEPT-HILT RAPIER, ITALIAN, 16th century

The late sixteenth century swept hilt with its gracefully branching guards, was the culmination of a hundred years of gradual development. As armor was gradually discarded, and greater skill was developed in the use of the sword, the hilt was made to protect the hand by various combinations of curves and connecting bars.
Hilt of blackened steel damascened in silver with interlaced patterns.
L. 46", Wt. 2 lbs. 14 oz.

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 14.25.1136

41.* SWEPT-HILTED RAPIER, GERMAN, 16th century

Silver and gold is inlaid in the russeted steel hilt, marked by a fluted fig-shaped pommel and pierced shell guards. It is the S-shaped lines of the quillons of the hilt that gives the rapier its name. The blade bears the name of Solingen, a German city noted for its steel blades.
L. 53-1/4", Wt. 3 lbs. 9 oz.

Collection William Randolph Hearst
Lent by The Detroit Institute of Arts
53.211

42. RAPIER, FRENCH (?), 16th century

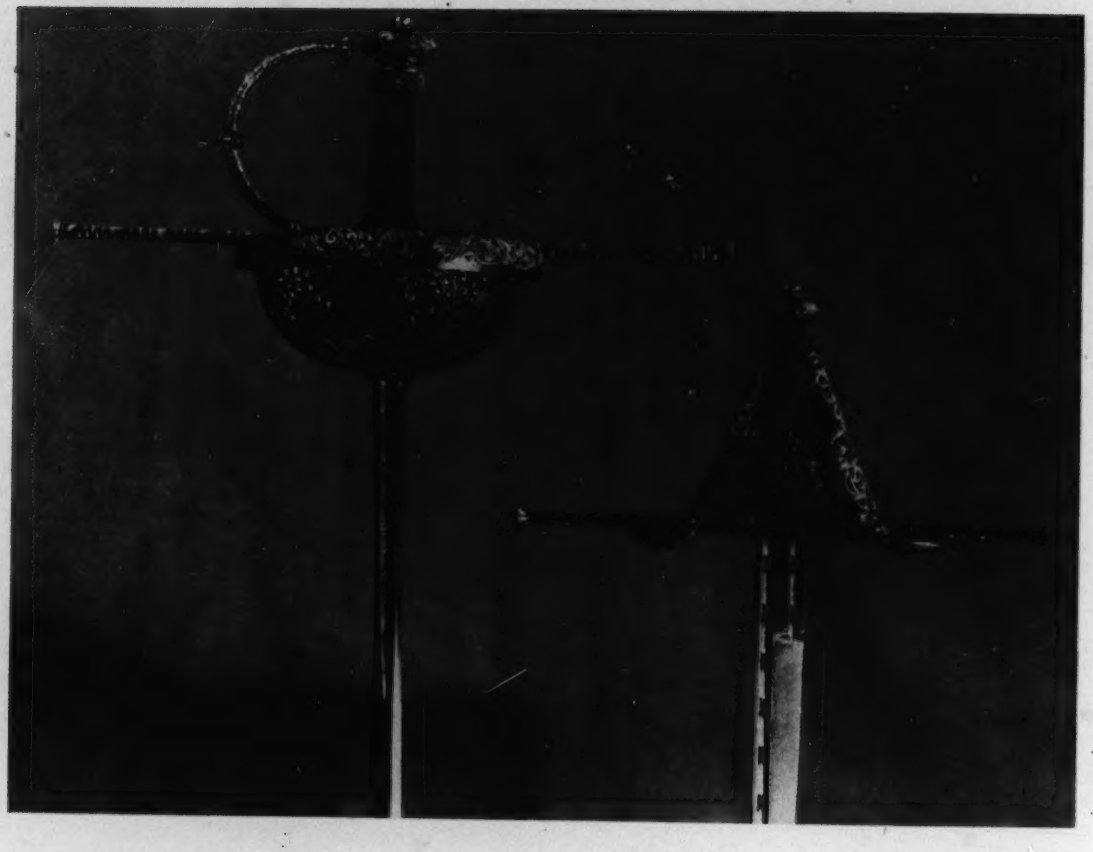
Swept hilt of blackened steel crudely damascened in silver with rosettes and spiral tendrils.

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 25.135.27

43.* RAPIER, ITALIAN, 17th century

Hilt of blackened steel with silver incrustations forming tendrils and rosettes. Blade (Spanish) signed: Sebastian Hernandez (Toledo, Spain). L. 49-5/8", Wt. 2 lbs. 2 oz.

Collection Duc de Dino, Paris
Lent by The Metropolitan Museum of Art
Rogers Fund, 1904 04.3.31



45.* CUP-HILTED RAPIER, SPANISH, 17th century

The rapier hilt derives from Spain (or Italy where 17th century Spanish styled prevailed). Although the blade is inscribed with Solingen, imitations of the famous superior steel products of German abounded. Matching daggers for the left hand were used to fend off opponent's thrusts.
L. 46", Wt. 2 lbs. 8 oz.

Collection William Randolph Hearst
Lent by The Detroit Institute of Arts
53.212

46.* DAGGER FOR LEFT HAND, ITALIAN, 1661

The Spanish style dagger is inscribed by a Neopolitan maker: *Laurentius Palumbo de Neapoli fecit.* Steel hilts of both dagger and near-matching cup-hilted rapier above (53.212) are pierced with exquisite designs of flora and fauna.
L. 21-1/4", Wt. 1 lb. 9 oz.

Collection William Randolph Hearst
Lent by The Detroit Institute of Arts
53.216

44. CUP-HILTED RAPIER, SPANISH, ca. 1650

Hilt of steel; cup pierced and chiseled with foliate traceries; edge of cup recurved for catching opponent's blade. Blade signed by Heinrich Col (Solingen, Germany).
L. 45-3/4", Wt. 2 lbs. 3 oz.

Lent by The Metropolitan Museum of Art
Gift of Mary Alice Dyckman Dean, 1949, in memory of Alexander McMillan Welch
49.120.10

47. DAGGER FOR LEFT HAND, SPANISH, ca. 1650

Triangular guard of steel, pierced with foliation, the outward-turned side edges for catching opponent's blade; quillons chiseled with acanthus leaves. The blade has two oval perforations with prong on inner side for catching opponent's blade.
L. 21-3/8", Wt. 1-1/2 lbs.

Collection Duc de Dino Paris
Lent by The Metropolitan Museum of Art
Rogers Fund, 1904 04.3.17

48.* STYLET, ITALIAN, 17th century

Entirely of steel.
L. 7-7/8", H. 4-7/8", Wt. 3 oz.
The stylet or stiletto is the smallest of daggers, easily concealed, lightest in weight, its blade strong, quadrangular or triangular in section.

Collection Duc de Dino, Paris,
Lent by The Metropolitan Museum of Art
Rogers Fund 04.3.116

49.* STYLET OF ARTILLERIST, FLEMISH (?), 17th century

Grip of horn, sculptured spirally and studded with brass nails; pommel and quillons of brass grooved spirally; blade of steel incised with graduated measures of caliber.
L. 16-3/4", Wt. 11 oz.

Lent by The Metropolitan Museum of Art
John Stoneacre Ellis Collection, gift of Mrs. Ellis and Augustus Van Horne Ellis, 1896
96.5.54

50.* EARED DAGGER, VENETIAN, ca. 1500

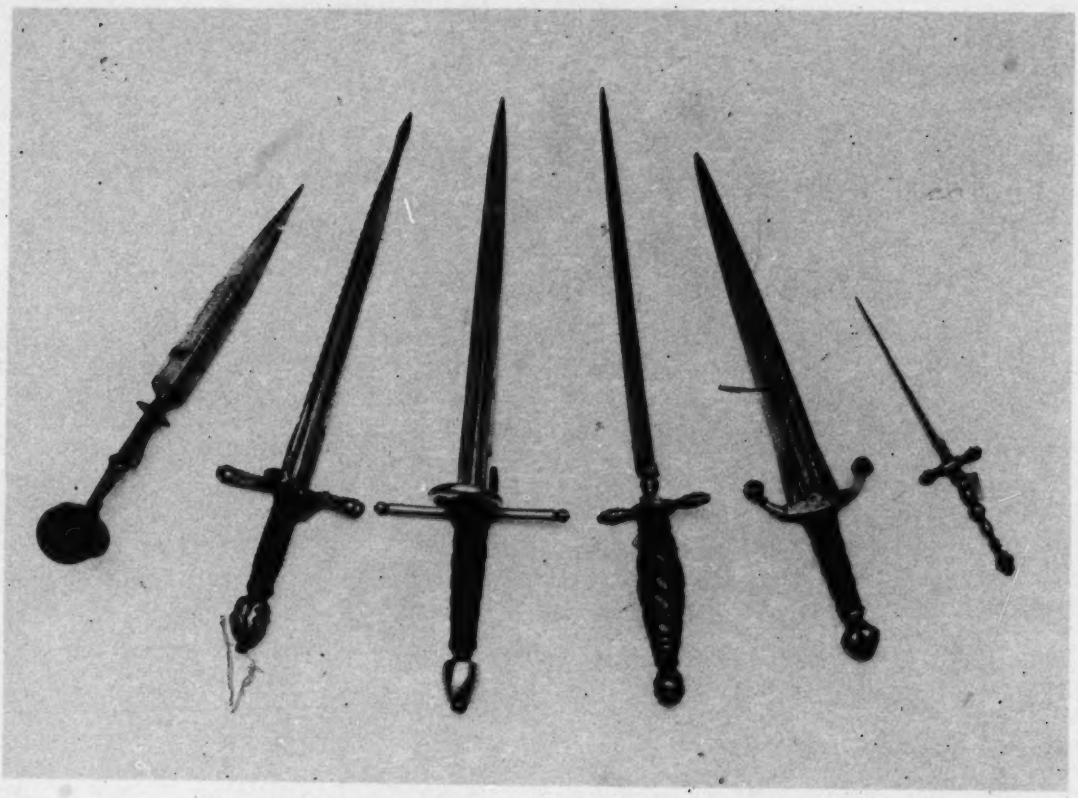
The hilt in large part is of horn. The blade of steel is chiseled with an interlaced design. The "ears" functioned as a means of retaining the weapon in the girdle and are thought to have a Near Eastern origin.
L. 11-3/4", Wt. 8 oz.

Collection Duc de Dino, Paris
Lent by The Metropolitan Museum of Art
Rogers Fund, 1904 04.3.135

51.* POIGNARD, FRENCH, ca. 1600

Pommel and quillons of steel with traces of gilding; blade grooved, perforated, with tall median ridge.
The poignard functioned as a parrying dagger. The series of ridges and perforations made the blade strong as well as flexible. It was designed to resist severe shock by impact with blades in various directions. The serrations on the edges of the blade were arranged for securing attachment to an adversary's blade.

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 14.25.1279



50. 52. 51. 49. 53. 48.

52.* POIGNARD, FRENCH, 16th century

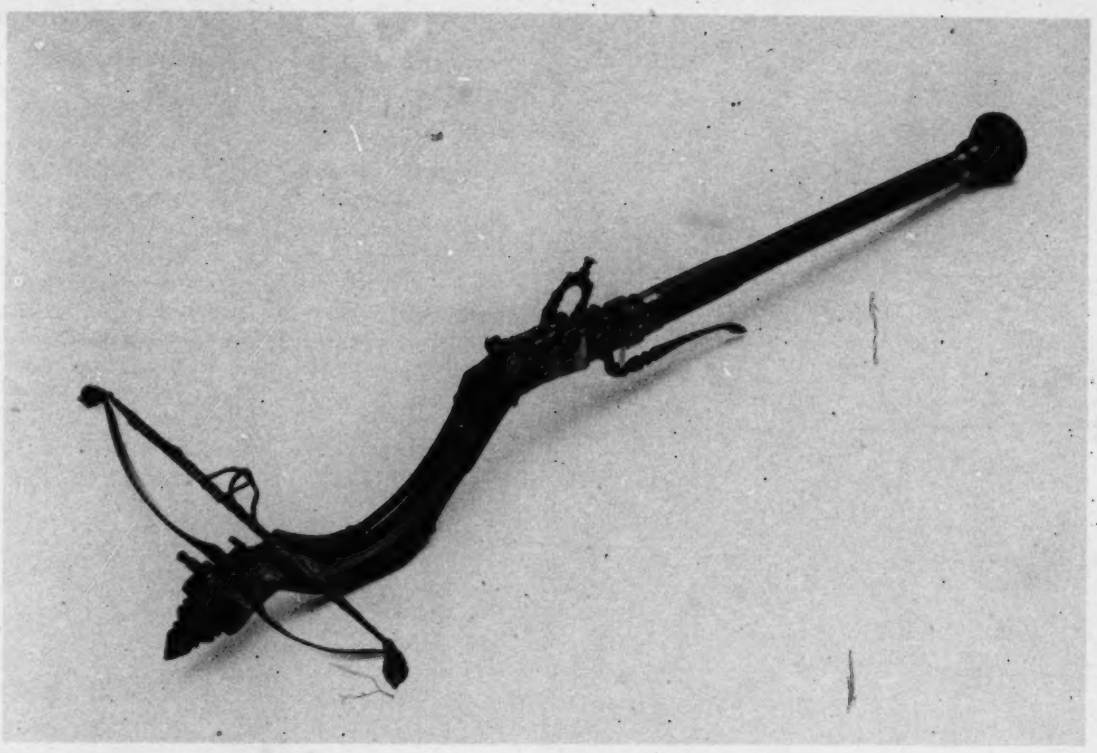
Hilt of steel chiseled with cherubs' heads and lion masks, overlaid with silver in scallop pattern and in applied chain ornament of silver; blade deeply grooved, perforated, with serrated edges and tall median ridge.
L. 15-1/4", Wt. 10 oz.

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 14.25.1284

53.* POIGNARD, GERMAN, ca. 1560

Steel. Blade with two prominent ridges on each side. L. 14-1/8", Wt. 10 oz.

Lent by The Metropolitan Museum of Art
Gift of Jean Jacques Reubell, 1926, in memory of his mother, Julia C. Coster, and of his wife, Adelaine E. Post,
26.145.77



54. CINQUEDEA, NORTH ITALIAN, 1500-1525

Steel. Exceptionally long specimen.
L. 27-1/2", Wt. 2 lbs. 5 oz.
The name Cinquedea is derived from the blade of the weapon which has the width of five fingers (cinque die) at the hilt. It was essentially a civilian weapon that was fashionable in Italy in the late fifteenth and early sixteenth centuries. The blades were often richly gilded and etched with renaissance borders and compositions of figures chosen from the Bible and classical mythology.

Lent by The Metropolitan Museum of Art
Bashford Dean Memorial Collection
Purchase, 1929, Funds from
Various Donors 29.158.721

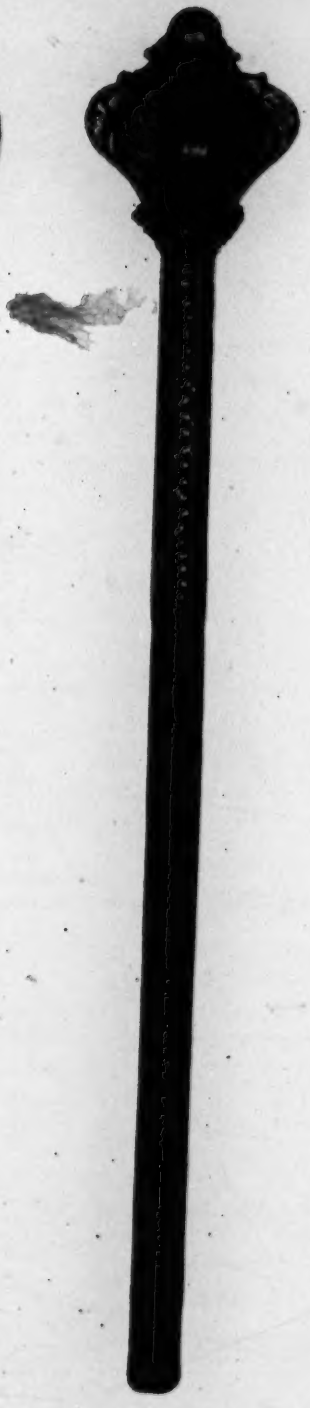
55.* PELLET CROSSBOW, ITALIAN, 17th century

Stock of rosewood carved with floral and guilloche ornaments, acanthus leaves and masks; reinforced with engraved metal bands; front part of stock has steel pyramidal point to protect stock when held on the ground during spanning; slender steel bow; string of hemp with pocket for pellets; the bow is bent by hand and the pocket loop engages a hook which is released by pulling the long trigger lever.
L. 31", Wt. 3 lbs. 4 oz.

Lent by The Metropolitan Museum of Art
Bashford Dean Memorial Collection
Purchase, 1929, Funds from
Various Donors 29.158.651

56.

59.



57.

56.* MACE, GERMAN, 16th century

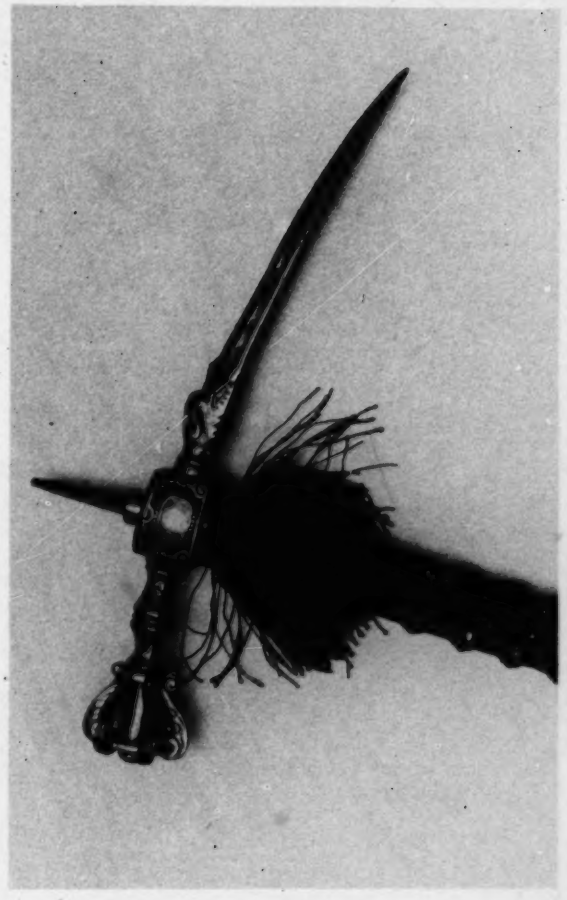
Entirely of steel except for parts of grip; each of the six flanges of the head is triangular in form at the center and perforated, and is engraved with scrollwork and terminates in exotic bird's head at top and bottom; the movable steel ring on the lower part of the shaft is for a suspension strap; the grip is of wood, covered with black velvet and net of gilt wire.
L. 26-3/4", Wt. 2 lbs. 13 oz.

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 14.25.1318

57.* MACE, ITALIAN, 16th century

Entirely of steel with blackened surface damascened in silver in coarse pattern of scrolls and floral arabesques.
L. 23-5/16", Wt. 2 lbs., 13 oz.

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 14.25.1321



58.

59.* WAR HAMMER, ITALIAN, 16th century

Steel L. 18-3/8", Wt. 2 lbs, 2 oz.

Lent by The Metropolitan Museum of Art
Bashford Dean Memorial Collection
Purchase, 1929, Funds from
Various Donors 29.158.673

58.* CEREMONIAL WAR HAMMER, ITALIAN, 16th century

Steel L. 42", Wt. 2 lbs. 14 oz.

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 14.25.1338

60.* HALBERD, ITALIAN, 16th century (1550-1600)

Steel, wood.
L. of iron 29-1/2", Wt. 6 lbs. 14 oz.

Lent by The Metropolitan Museum of Art
John Stoneacre Ellis Collection, gift of Mrs. Ellis and Augustus Van Horne Ellis, 1898 96.5.16

61.* CHAUVE-SOURIS, ITALIAN, 16th century

Steel, wood.
L. of iron 34-1/2", Wt. 6 lbs. 12 oz.

Collection Duc de Dino, Paris
Lent by The Metropolitan Museum of Art
Rogers Fund, 1904 04.3.83

62. FAUCHARD, FRENCH, 16th century (1560-1575)

Steel, wood. Etched on both sides of lower part of blade: Coat-of-arms of Louis II of Bourbon (1513-1582).
L. of iron 35", Wt. 6 lbs.

Collection Duc de Dino, Paris
Lent by The Metropolitan Museum of Art
Rogers Fund, 1904 04.3.89

63.* HALBERD, ITALIAN (?), ca. 1550

Steel, wood.
L. of iron 44-3/4", Wt. 7 lbs. 14 oz.

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 14.25.267

64.* LANCE, GERMAN, 17th century

Steel, wood. Entire surface of blade and socket is etched. Shaft ancient and carved with bossets.
L. of iron (including socket) 12-1/4"

Bashford Dean Memorial Collection
Lent by The Metropolitan Museum of Art
Gift of Edward S. Harkness, 1929 29.156.30

65.* SPETUM, ITALIAN, 16th century

Steel, wood.
L. of iron 30-3/4"

Bashford Dean Memorial Collection
Lent by The Metropolitan Museum of Art
Gift of Edward S. Harkness, 1929 29.156.38

66. PARTISAN, GERMAN, 1621

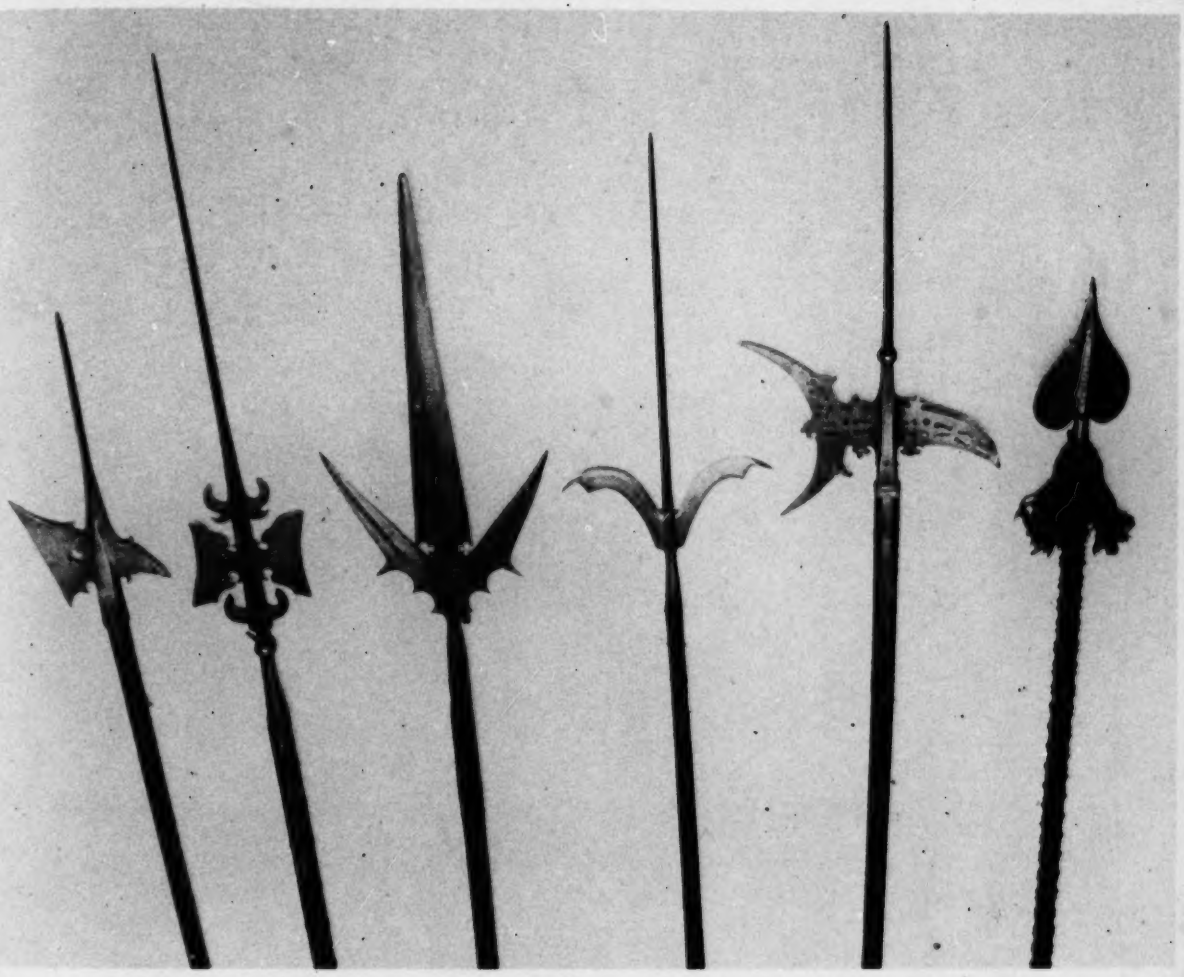
Steel, wood. Both sides of blade etched with circular medallions enclosing mottoes used in the Thirty Years' War.
L. of iron 14-5/8", Wt. 3 lbs. 12 oz.

Lent by The Metropolitan Museum of Art
The Giovanni P. Morosini Collection, presented by his daughter, Giulia, 1932 32.75.207

67.* HALBERD, GERMAN, 16th century

Steel, wood.
L. of iron 22", Wt. 4 lbs. 13 oz.

Lent by The Metropolitan Museum of Art
Gift of Howland Pell, 1936 36.78.1



67. 63. 60. 61. 65. 64.

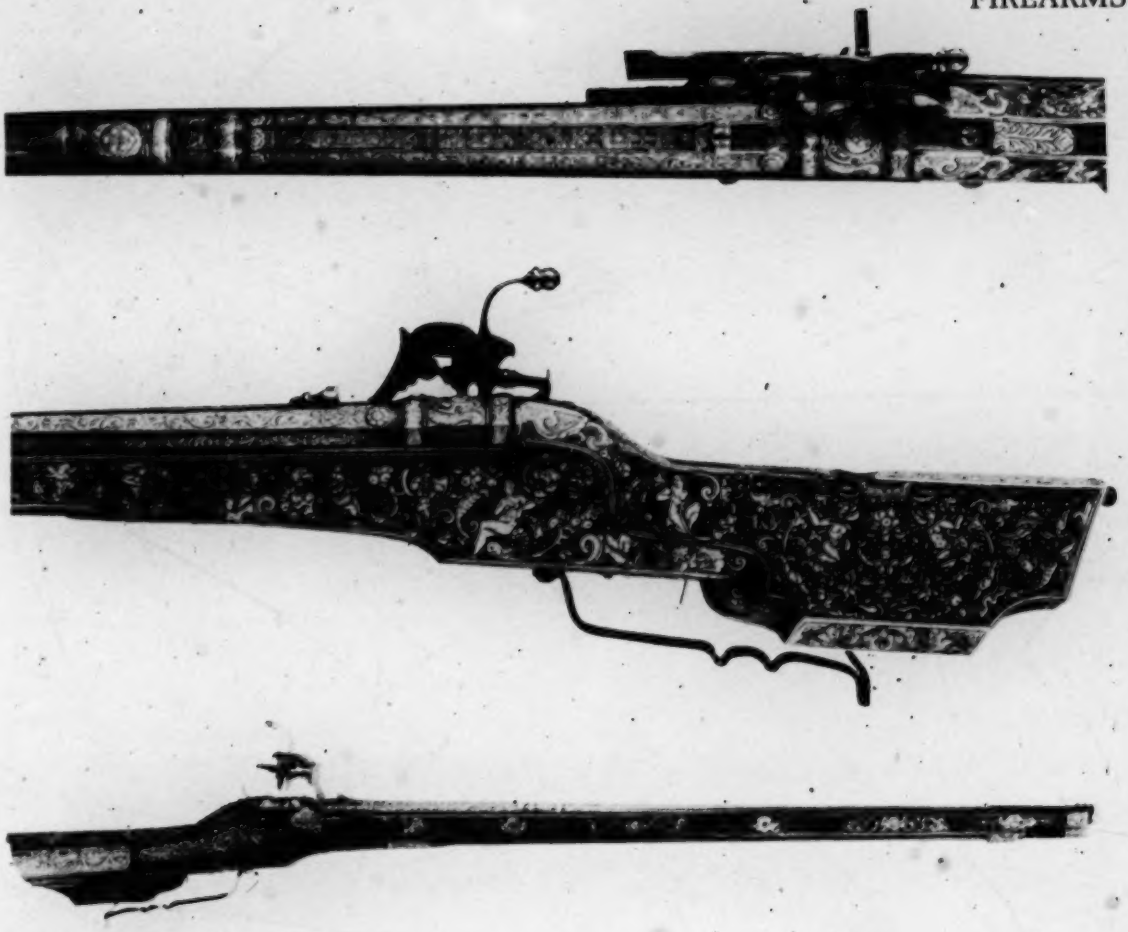
68.* MATCHLOCK GUN, GERMAN, 16th century

The matchlock in the late 16th century was the first device used for the discharge of a firearm. A cord dipped in saltpeter attached to a moving arm was the match. This lit the priming powder when pressure was applied to the trigger.

This muzzle-loading example is extraordinarily decorated. The stock is inlaid with stag horn with scenes from the Bible, Roman history, etc., based upon engravings of the period. The steel barrel, carved in relief, portrays military emblems and Minerva seated within a cartouche.
L. 44-3/4", Wt. 8 lbs. 14 oz.

Collection Spitzer, William Randolph Hearst. Lent by The Detroit Institute of Arts

53.220

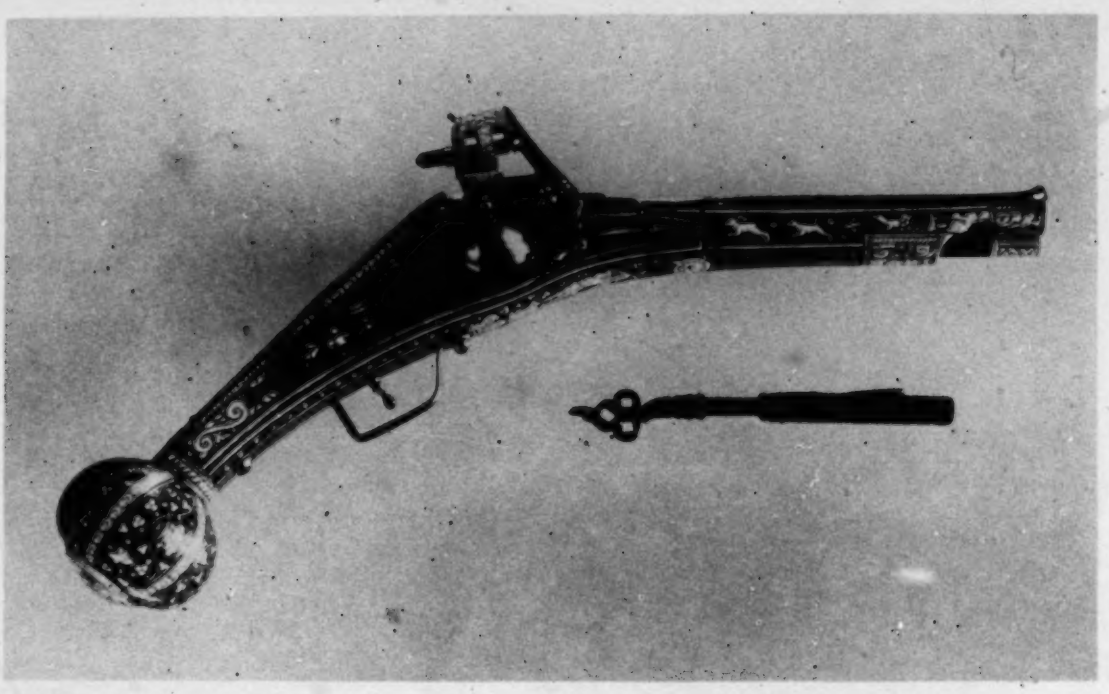


69.* WHEELLOCK GUN, GERMAN, 16th century

Use of the wheellock extended from the 16th into the 18th centuries. Its use of pyrites to create sparks for ignition was eventually superseded by flint — to bring about the flintlock mechanism. By means of a key, a grooved wheel was wound up. At its release by the trigger, a spark was caused by the friction between the steel and the pyrites.

The stock and barrel are ingeniously decorated — the former with stag horn inlay of intricate arabesques and grotesques, the latter is chiselled with a floral pattern including the coats of arms of the Medici Family.
L. 49-3/8", Wt. 8 lbs. 10 oz.

Collection Spitzer, William Randolph Hearst. Lent by The Detroit Institute of Arts 53.221



70.* WHEELLOCK PISTOL, GERMAN NUREMBERG, 16th century

A deer hunter and his dogs are beautifully inlaid in stag horn into the wooden stock. The heavy knob of the butt served as an auxiliary weapon in close quarters when the firing mechanism might fail and reloading might be too time-taking.
L. 19-1/4", Wt. 3 lbs. 8 oz.

71.* WHEELLOCK PISTOL SPANNER

The rare pistol wrench preserved with the pistol above wound up the spring of the wheellock. Its handle also served as a measure for the powder placed in the barrel behind the bullet.

Collection William Randolph Hearst
Lent by The Detroit Institute of Arts
53.22

73. WHEELLOCK HUNTING GUN, GERMAN (SAXON), 1589

Stock of walnut inlaid with staghorn plaques engraved with human and animal masks, grotesques, eagle, scrolls, and foliation; the smoothbore barrel is stamped with the initials ZH (Zacharias Herold) and the date 1589; lockplate blued, with gilded brass wheelcover engraved with the arms of Saxony and the crossed swords of the Archmarshalship of the Empire.
Steel, brass, wood, staghorn.
L. 54", Wt. 11 lbs. 11 oz.

Collections Armory of the Elector Christian I of Saxony
Dresden Historical Museum,
Bashford Dean
Lent by The Metropolitan Museum of Art
Gift of Prince Albrecht Radziwill, 1928
28.100.7

72.* WHEELLOCK PISTOLS, GERMAN (SAXON), ca. 1590

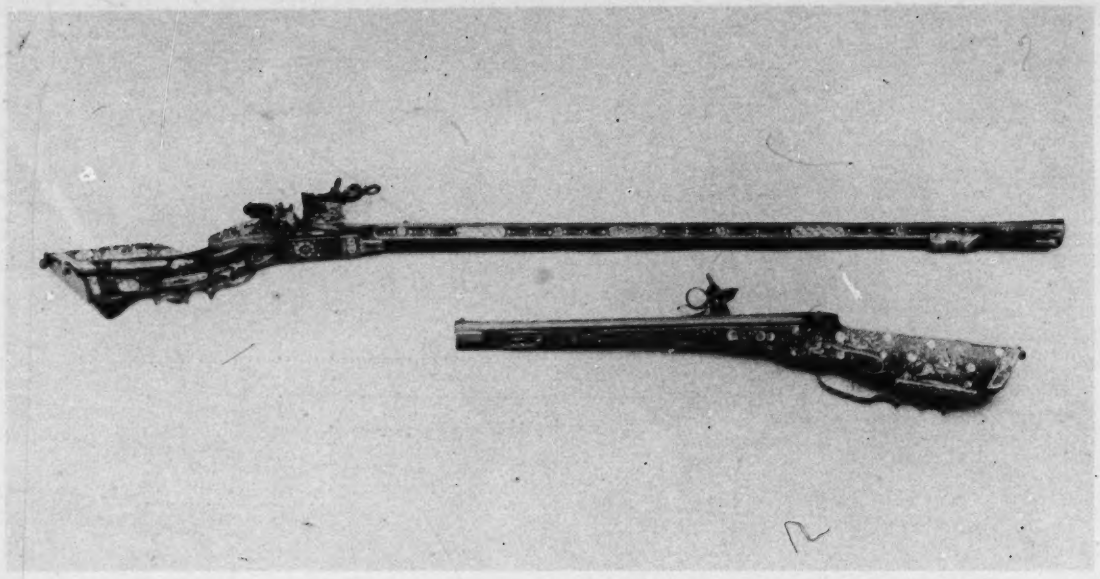
Similar, but not a pair; stock inlaid with strips of staghorn engraved with guilloche bands, scrolls, masks, and grotesque figures; globose butt also inlaid with rosettes in same material; barrel bears the pine cone mark of Augsburg.
a. L. 18-5/8", Wt. 3 lbs. 6 oz.
b. L. 20-1/2", Wt. 3 lbs. 8 oz.

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913
14.25.1402 ab

74.* WHEELLOCK PETRONEL, GERMAN, ca. 1590

The name Petronel derives from the French word for chest, poitrine. It denotes the manner in which this firearm was used, especially by the cavalry: to steady it in aiming and firing, the butt was rested against the chest or against the breastplate which protected the chest.
Stock inlaid with staghorn engraved with scrolls, dragons, masks, fruit, shells, etc. Barrel wrapped with wire and filed smooth.
L. 36-1/8", Wt. 7 lbs. 3 oz.

Lent by The Metropolitan Museum of Art
Gift of William H. Riggs, 1913 14.25.1393



76. 75.

75.* WHEELLOCK RIFLED CARBINE, GERMAN, ca. 1625

Stock of walnut inlaid with staghorn and mother-of-pearl in design of animals, birds, huntsman and grotesques, and scroll ornament; lock engraved with elephant and howda; the barrel is stamped with the initials PK. Steel, wood, staghorn, mother-of-pearl. L. 24-1/2", Wt. 2 lbs. 14 oz.

Lent by The Metropolitan Museum of Art
The Collection of Giovanni P. Morosini, presented by his daughter, Giulia, 1932
32.75.119

76.* WHEELLOCK RIFLE (TSCHINKE), NORTH GERMAN, ca. 1630

The Tschinke is a type of light wheellock sporting gun, usually with a characteristic shape of butt. Such light wheellock guns were common in the north of Germany and the Baltic provinces. They became popular early in the 17th century.

Stock of walnut inlaid with plates of staghorn and mother-of-pearl engraved with stag and doe, geometric designs, and eagle carrying hare; the lock mechanism is on the exterior, a characteristic of the Tschinke. Steel, walnut wood, staghorn, mother-of-pearl. L. 46", Wt. 5 lbs. 10 oz.

Lent by The Metropolitan Museum of Art
The John Stoneacre Ellis Collection, gift of Mrs. Ellis and Augustus Van Horne Ellis, 1896
96.5.31

77. WHEELLOCK SPORTING RIFLE, GERMAN (NUREMBERG), 1631

Stock inlaid with staghorn in strips, portrait medallions, ornamented rosettes and plates engraved with animals and personages; lock engraved with scrolls, leaves, and birds; the hammer is in the form of a fire-dragon's head; the barrel is dated and signed: 1631 AVGVSTINVS KOTTER. Steel, wood, staghorn. L. 43-1/2", Wt. 9 lbs. 4 oz.

Lent by The Metropolitan Museum of Art
Rogers Fund, 1926 26.268.7

78. WHEELLOCK RIFLE, ITALIAN, 17th century

Stock of walnut inlaid with staghorn and mother-of-pearl, the staghorn in the form of plaques etched with dogs, hares, and other animals with delicate scrollwork between, the mother-of-pearl in squares and circles which are engraved; lockplate etched with scrolls. L. 40-1/4", Wt. 5 lbs. 13 oz.

Lent by The Metropolitan Museum of Art
Gift of Charles M. Schott JR., 1917
19.53.71

79. MATCHLOCK RIFLE, GERMAN, 17th century

Stock of walnut with staghorn plaques engraved with scrolls, hunting scenes, artillery, etc. Steel, wood, staghorn. L. 65-1/16", Wt. 18 lbs. 6 oz.

Lent by The Metropolitan Museum of Art
The Collection of Giovanni P. Morosini, presented by his daughter, Giulia, 1932.
32.75.112

POWDER FLASKS

(Lent by Mr. and Mrs. Leopold Blumka)

80.*

Powder Flask, Italian, 16th century; of bronze, mercury gilded all over; asymetrical; obverse plaque with trophies cast in relief and chiseled; surmounted by a cartouche inscribed VIRTVS; stippled background; two suspension rings on each side; belt hook on reverse, tubular spout with spring cover. H. 6-1/4", Wt. 6 oz.

From the Figdor Collection, Vienna

82.

81.* Powder Flask, French, 16th century; of bronze, mercury gilded all over; obverse cast in relief with figure of mounted warrior and masks; stippled background; the sides are chiseled with foliation and on each side are two lion masks perforated in the mouth region for suspension cords; the obverse is inscribed: LA POUTRIER APARTIEN A LOUIS CHAUVET: tubular spout lacks spring cover. H. 5-3/4", Wt. 8 oz.

82.*

Powder Flask, French, 16th century; of bronze, mercury gilded; obverse is cast and chiseled in bold relief with the head of a faun and foliate scrolls, reverse and sides are engraved with clusters of fruit, masks, foliation and scrolls; tubular spout lacks spring cover; on each side are two rings through which passes braided suspension cord. H. 6-1/4", Wt. 8 oz.

83.

Powder Flask, German (Saxon), 1590: asymetrical, of silver, gilded all over; on the obverse is an embossed oval area engraved with foliate motifs; the adjacent area and the basal plate are similarly engraved; on each side are two rings for suspension cord; tubular spout engraved with repeated foliate motif; it retains the spring cover; on the obverse is riveted the upper part of a belt hook; on the plaque at the base of the spout is a blank shield apparently for engraving an heraldic arms. H. 7-1/4", Wt. 13 oz.

Formerly collection Louis Rothschild, Vienna

84.

Powder Flask, German (Saxon), 1590; of trapezoidal; of wood with traces of the original velvet covering, the nap of which is worn away; on the obverse is part of the original leather bullet pouch; the edges and top, which includes cylindrical spout and cover as well as spring catch for regulating powder charge, are of iron etched with foliate scrolls; on each side are two rings for suspension strap. H. 4-3/4", Wt. 8 oz.

Formerly collection Louis Rothschild, Vienna

85.* Powder Flask, French, 16th century; of silver, mercury gilded; of single plate silver soldered on the left side; the plate is embossed with strapwork that enclosed mounted warriors, swimming dolphins, masks, foliation and a figure of Mars; the basal and upper caps as well as the spout are engraved; the tubular spout retains the spring powder cut-off; two rings on the left side for suspension cord.
H. 8-1/4", Wt. 11 oz.

85.

86. Powder Flask, Italian, 16 century; of wood covered with red velvet, the nap on the reverse worn away; the edges as well as the top plate and spout are of plain iron; obverse plaque is of cast bronze with a central bearded figure framed in a cartouche of strapwork and masks; a ring on each side for suspension cord; belt hook is lacking.
H. 9-1/2", Wt. 1 lb. 4 oz.

From Julius Scheurer collection.

87. Powder Flask, French, 16th century; of iron, trapezoidal; of six plates secured by screws; the center of the obverse plate is embossed with a figure of Venus and a mask; the side plates and base are inlaid with strapwork in gold; tubular spout with spring cover.
H. 5-1/8", Wt. 5 oz.

From Louis Rothschild Collection, Vienna

88.

88.* Powder Flask, French, 17th century; circular, of bronze, mercury gilded; obverse, convex with an applied symbolical gilded bronze ornament; tubular spout with spring cover; a ring on each side to which is secured a silvered chain.
Diam. 2-1/2", Wt. 9 oz.

From Julius Scheurer collection, Vienna

89. Powder Flask, German (Saxon), 17th century; of iron; symetrical; the obverse is embossed and gilded with a hunting scene, a mounted hunter, two men in an open boat, a man shooting a bow, hounds, etc.; the reverse and sides are etched with strapwork and scrolls; on each side is a lion head with a ring in its mouth for suspension cord; tubular spout with spring cover.
H. 7-3/8", Wt. 10 oz.

From Louis Rothschild Collection, Vienna

ARMORIAL TAPESTRIES AND ESCUTCHEONS

(Lent by French & Co.)

95.* ESCUTCHEON, ENGLISH, 17th century

Wood, carved, painted, and gilded. Coat-of-arms of the London Clothworkers is held by double winged griffins. Helmet above surmounted by openwork foliate arabesques with gilded ram in center. Base inscribed: "My Trust is in God Alone". H. 50", W. 70".

90.* FLEMISH TAPESTRY, 16th century

One of a pair of Brussels tapestries depicting episodes in the history of Scipio Africanus.
H. 11'2", W. 10'8".

From the Robert Gerry Collection

91. PAIR ARMORIAL TAPESTRIES, FLEMISH, 17th century

Oval shaped heraldic quarterings. Borders contain military trophies.
H. 9'7", W. 8'1".

92. FLEMISH TAPESTRY, 17th century

The tapestry depicts Vulcan forging the armor of Achilles.
H. 10'10", W. 8'2".

93. ARMORIAL ESCUTCHEON, ITALIAN, 17th century

Wood, carved, painted, and gilded. Center shield contains lions and trees. Outside edges comprised of large scrolls surmounted by plumed helmet. At base is hand with sword in lion's mouth.
H. 39", W. 28-1/2".

94. ARMORIAL ESCUTCHEON, ITALIAN, 17th century

Wood, carved, painted, and gilded. Center shield encloses spread eagle on right side. Sides of escutcheon consists of matching lions. Helmet is at top and lion mask at base.
H. 29", W. 36".

RUBBINGS

(Lent by The Metropolitan Museum of Art)

96. RUBBING FROM BRASS: Sir John D'Aubernoun, 1277

Stoke d'Abernon, Surrey
Gift of William Francklyn Paris, 1945
45.58

97. RUBBINGS FROM BRASS: Sir Roger de Trumpington, 1289

Trumpington, Cambridgeshire
Rogers Fund, 1906 06.1224.2

98. RUBBING FROM BRASS: Sir Robert de Bures, 1302

Acton, Suffolk
Rogers Fund, 1906 06.1224.3

99. RUBBING FROM BRASS: Sir Robert de Setvans, 1306

Chartham, Kent
Rogers Fund, 1906 06.1224.4

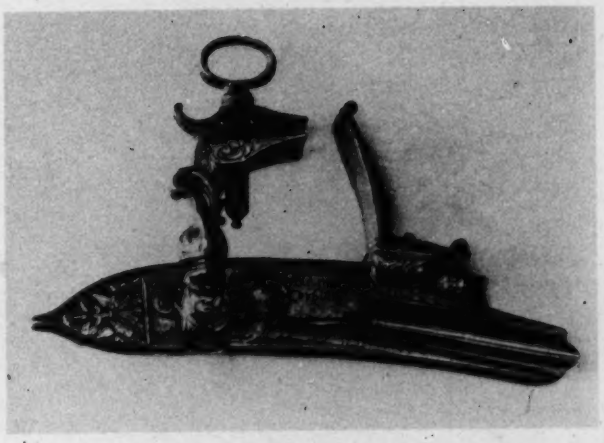
100. RUBBING FROM BRASS: Sir John D'Aubernoun the Younger, 1327

Stoke d'Abernon, Surrey
Gift of William Francklyn Paris, 1945
45.80

GUNLOCKS

(Lent by Mr. Stephen V. Grancsay)

Gunlocks: Richly mounted gun stocks have often been plucked of ornaments of intrinsic or decorative value and also often been injured or ruined by fire. Such incomplete and defective pieces were usually destroyed in the course of time. However, the locks which were often decorated with engraving or chiselling were preserved, and today they are collected by students who are interested in the history of inventions. It should be recalled that these locks date before the period of machine-made interchangeable parts.



108.

101. Wheel Lock, German, 1645-1650. With double doghead; mark on interior of lockplate (shield enclosing a unicorn surmounted by the initials F H); polished steel. Illustrated in Merrill Lindsay, One Hundred Great Guns, p. 47.

102. Wheel Lock, German, 1590. Brass wheel casing engraved with the arms of Saxony and gilded; stud for releasing pan cover; doghead terminal brazed with a reinforcing piece.

103. Wheel Lock, German, 1660. Concealed wheel; lockplate engraved with wreath and heraldic coat of arms.

104. Combination Wheel and Match Lock, German, 1590. Encased wheel; stud for releasing pan cover.

105. Wheel Lock, German, about 1725. Concealed wheel; engraved with trophies and a warrior in classical armor; inscribed: Erttel á Dresde.

106. Wheel Lock, German, XVIII Century. Incased wheel; engraved with stag, hound, and hunter; stud for releasing pan cover.

107. Snaphaunce Lock, Italian, about 1650. Finely engraved with foliation and trophies. Lockplate inscribed: Lorenzoni. Michele Lorenzoni, Florentine gunmaker, made a repeating magazine firearm.

108. Flint Lock, Italian, XVII Century; Chiseled with foliation and masks in relief; Lockplate inscribed: Girolamo Corbucci.

109. Snaphaunce Lock, Italian, XVII Century. Engraved with foliation and chiseled with a mask; the initials S B stamped under the mainspring.

110. Flint Lock, German, 1810. Lockplate engraved with stag and hunting dog and inscribed: In Leipzig. Safety pan cover released and clamped to frizzen by means of a spring. See: S. V. Grancsay, Loan Exhibition of European Arms and Armor. N. Y., The Metropolitan Museum of Art, 1931, Cat. no. 437, fig.

SWORD POMMELS

(Lent by Mr. Stephen V. Grancsay)

The pommel is the apical terminal element of the hilt of a sword or dagger. It is from the blade tang that the pommel originally developed, for the end of this stem of iron was beaten out to prevent the material that formed the grip from falling off. The pommel had three main purposes — to prevent the hand from slipping, to balance the blade, and to "pummel," or strike, an opponent. Great ingenuity was shown in the design and execution of sword pommels. Sculpture, engraving, gilding and inlay are variously employed in the decoration. When a new owner acquired a sword it was often necessary to change the pommel in order to give the sword a proper balance for the person who was to use it.

111. Globose; entire surface studded with stamped raised dots.

112. Flattened globose; entire surface filed with vertical ridges.

113. Vase shaped; entire surface filed with diagonal lines.

114. Series of nine Pommels, each carved spirally.

Inverted vase shaped
Inverted vase shaped

Pear shaped
Flattened globose
Discoidal

115. Series of five Pommels, divided into segments.

Polished steel, flattened globose
Polished steel; mushroom shaped
Polished steel; pear shaped
Blackened steel; inverted vase shaped
Blackened steel; inverted vase shaped

116. Series of four Pommels of Polished Steel, with fluted surface.

Inverted vase shaped
Truncated cone shaped
Inverted vase shaped
Inverted vase shaped

117. Series of five Pommels each with Facetted Surface.

Polished steel; inverted vase-shaped
Polished steel, inverted vase shaped
Polished steel, inverted vase shaped
Blackened surface, inverted vase shaped
Blackened surface, inverted vase shaped

118. Gray steel, inverted vase shaped, punched with striated ground.

119. Polished steel, inverted vase-shaped

120. Polished steel; elongated scent bottle shaped

121. Polished steel; pear shaped with perforation for knuckle bow end.

122. Blackened steel; inverted vase shaped

123. Blackened surface; multi-facetted; originally highly polished

124. Polished steel; inverted vase-shaped; chiselled with foliation

125. Polished steel; discoidal

126. Shield-shaped; radiating lines and a seven petalled flower on each side

127. Blackened iron; inverted vase shaped; chiselled with segments and escutcheons

128. Blackened steel; sculptured with Hercules, a centaur, etc.

129. BUCKLES

(Lent by Mr. Stephen V. Grancsay)

A suit of armor had over a score of buckles that were skillfully made in harmony with the rest of the armor. It is not surprising if in most armor all original buckles have disappeared, for in the course of centuries they have been broken off one by one, with their straps, and were rarely restored. All of the buckles shown here are skillfully made.

Iron, mercury gilded, single loop buckle with original strap.

Iron, damasceened in gold; single loop; tongue lacking.

Iron, mercury gilded; double loop; lacks tongue.

Brass double loop buckle with connecting band; one loop with tongue, the other loop for strap end.

Brass double loop buckle with hinged attachment band.

Brass double loop buckle with hinged attachment band, and fragment of original strap.

Single loop brass buckle with hinged attachment band.

Single loop brass buckle with hinged attachment band.

Double loop brass buckle with tongue.

Double loop brass buckle; lacks tongue.

JAPANESE SWORD GUARDS

(Lent by Stephen V. Grancsay)

In Japan sword furniture by distinguished masters is as well known as famous paintings. It is highly prized and only by uncommon good fortune do fine pieces leave the East. The few items in the present exhibition may be studied from many points of view. The subject represented interests one person, the artist who signed it another, the quality of workmanship a third, while many are partial to certain materials and techniques. The collection is an excellent one for instruction in all these fields.

130. Mokko-shape (four lobed). Incised and relief carving and relief inlay in silver, gold and copper.
Subject: Bamboo trees and birds.
Signed: Masasada, and kakihan.

131. Oval. Relief carving and relief inlay in copper and gold.
Subject: Thunder god and figures with umbrellas.
Signed: Ichijosai Hironaga (or Koju), and kakihan.

132. Oval. Relief carving and relief inlay in gold and shakudo.
Subject: Landscape, mountains, pine trees, earthen bridge, rice field and a bird-clapper.
Signed: Seiriushi Tomoyuki (or Yusho).

133. Oval. Relief carving, and relief overlay in copper, silver and gold.
Subject: Two attendants (Kongara and Seitaka) of Fudo (Buddhistic divinity). Seitaka carries a lotus.
Signed: Watanabe Mitsunaga (or Koju), and kikahan.

134. Oval. Relief carving of dragon ascending clouds.
Signed: Ito Masatomo, and kakihan.

135. Oval. Iron with relief carving.
Subject: Plum tree and bamboo.
Signed: Bushu-ju Masatsugu (Masatsugu of Bushu).

136. Round. Relief inlay in shakudo, shibuichi, copper, silver and gold.
Subject: Poem of Ikkiu (famous Buddhist priest of fifteenth century).
The scene is represented on the obverse, the poem is incised on the reverse.

137. Round. With relief and incised carving.
Subject: Carp and trout.
Signed: Cho-han Yenri zo (made by Yenri of Cho-shu clan).

138. Oval. With relief carving, and relief inlay in gold, silver, shakudo and copper.
Three men, waterfall and chrysanthemums.
Signed: Seijuken Hamano Haruyoshi (or Shunko), and kakihan.

139. Oval. Relief carving, relief inlay in gold.
Subject: Pine tree, mountain and temple.
Signed: Toto-ju Tomonobu (Tomonobu of Yedo).

140. Oval. Relief inlay in shibuichi, gold, silver and copper.
Subject: Shitakiri Suzume (Story of the Tongue Cut Sparrow).
Signed: Kofu-ju Shoei.

141. Oval. Relief inlay in silver, gold, copper, sentoku.
Subject: Man with a monkey; reverse, fan and bells.
Signed: Otsuriuken Miboku, and kakihan.

142. Round. Piercing, relief carving, relief inlay in gold and silver and gold demascening.
Subject: Chokwaro (one of the eight Chinese immortals). He holds a gourd containing a white mule that he conjures out by spitting on it; reverse, pine tree.
Signed: Joi (Issando Joi).

143. Mokko-shape (four lobed). Relief carving and relief inlay in silver and gold.
Subject: Yojo rending the garment of King Chu Bujutsu into shreds with his sword as a token of his revenge.
Signed: Ishiguro Masaaki.

144. Mokko-shape (four lobed). Relief carving, and relief overlay in silver and gold, and gold damascening.
Subject: Kanzan and Jittoku.
Signed: Issando Joi; Seal: Nagaharu.

145. Round. Carved in relief, with relief inlay in gold, silver and copper.
Subject: Gentoku, the Chinese Emperor, jumping over the torrent.
Signed: Hamano Naoyuki (or Chokuzui), and kakihan.

146. Mokko-shape (four lobed). Iron with mokume (grain of wood) ground. Relief inlay in shibuichi, copper, gold and silver.
Subject: Gama and Tekkai (Chinese immortals).
Signed: Kazutsune (or Sankei), and kakihan.

146.

147. Oval. Relief inlay in gold, silver, copper, shakudo and shibuichi.
Subject: Shoki (the demon queller), snail, bamboo horse toy, pomegranate, mask and cane.
Signed: Miboku, and bears the kakihans of several artists who decorated the guard.

148. Round. Relief carving.
Subject: Chinese landscape, pine tree.
Signed: Bushu-ju Masatsune (Matsatsune of Bushu).

149. Round. Carved in relief.
Subject: Dragon in clouds.
Signed: Cho-han Yenri saku (Made by Yenri of Cho-shu clan).

150. Oval. Carved in relief, relief inlay in gold, silver, shibuichi, and copper.
Subject: Sekiheki; pine tree, waterfall and magpies.
Signed: Matsumura Katsushigé.

151. Round. Perforated and carved in relief, relief overlay in gold, silver and copper, and gold damascening.
Subject: Ebisu, Daikoku and Jurojin (three of the seven gods of luck) examining a scroll on which is represented water and a crane. Also represented are the bag of Hotei, rice bales and jewels.

151.

EXHIBITION

PHOTO CREDITS

The John Woodman Higgins Armory, Worcester, Massachusetts.
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